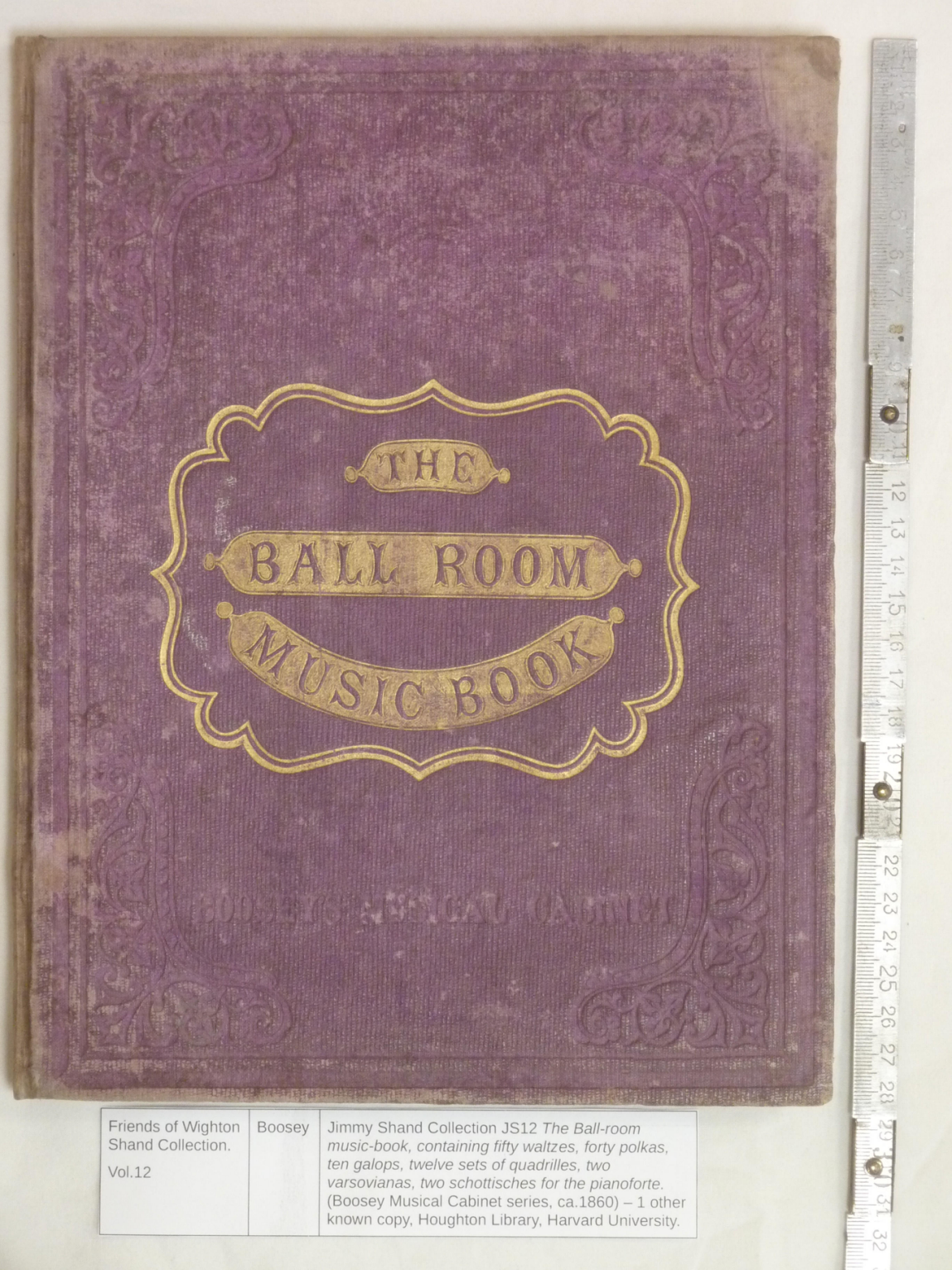




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Miss M. Hall

From her very
Affectionate friend

P. L. Chasman

(Dec. 1866.)

To James Shand
with Best Wishes
from

Jim Whelan
The Galway Arms
Dublin

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TWO VARSOVIANAS

TWO SCHOTTISCHES

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THE BALLROOM MUSIC BOOK

CONTENTS

PART 1.—TWELVE QUADRILLES

1 LINDA QUADRILLE	<i>D. Albert</i>	7 MARTHA QUADRILLE	<i>Laurent</i>
2 SECOND SET OF LANCERS	<i>Laurent</i>	8 ROSEBUD QUADRILLE	<i>Triney</i>
3 THE HIGHLANDER'S QUADRILLE	<i>Laurent</i>	9 BRIDE OF LAMMERMOOR QUADRILLE	<i>Triney</i>
4 ST. PATRICK'S QUADRILLE	<i>Laurent</i>	10 AMINA QUADRILLE	<i>Triney</i>
5 LA TRAVIATA QUADRILLE	<i>Laurent</i>	11 THE GLASGOW QUADRILLE	<i>W. Guernsey</i>
6 LES HUGUENOTS QUADRILLE	<i>Laurent</i>	12 LES RAYISSANTES QUADRILLE	<i>Nordmann</i>

PART 2.—FIFTY WALTZES

1 DEBANS ON THE OCEAN	<i>Gung'l</i>	26 CHRISTY'S	<i>Laurent</i>
2 DEBANS ON THE OCEAN	<i>Gung'l</i>	27 TRIPLE	<i>Laurent</i>
3 PETERHOF	<i>Gung'l</i>	28 SICILIAN VESTERS	<i>Laurent</i>
4 PETERHOF	<i>Gung'l</i>	29 SICILIAN VESTERS	<i>Laurent</i>
5 IMONTRELL	<i>Gung'l</i>	30 SICILIAN VESTERS	<i>Laurent</i>
6 IMONTRELL	<i>Gung'l</i>	31 SICILIAN VESTERS	<i>Laurent</i>
7 FENELLA	<i>Triney</i>	32 EVEL NEWCOMER	<i>Laurent</i>
8 FENELLA	<i>Triney</i>	33 CARNAYAL	<i>Laurent</i>
9 FENELLA	<i>Triney</i>	34 VIKINGS	<i>Laurent</i>
10 MARIO	<i>Triney</i>	35 THE ROSE OF ENGLAND	<i>Laurent</i>
11 THE CHAVES	<i>Triney</i>	36 LES RUES DE LONDRES	<i>Laurent</i>
12 THE CHAVES	<i>Triney</i>	37 LES RUES DE LONDRES	<i>Laurent</i>
13 THE CHAVES	<i>Triney</i>	38 LINDORA	<i>Laurent</i>
14 MONTROSE	<i>Triney</i>	39 RHODES	<i>Laurent</i>
15 RUSSIAN	<i>Laurent</i>	40 GLORIOUS VINTAGE OF CHAMPAGNE	<i>Laurent</i>
16 RUSSIAN	<i>Laurent</i>	41 OPHELIA	<i>Wagner</i>
17 LEISA MILLER	<i>Laurent</i>	42 FENLORENT	<i>Wagner</i>
18 MARTHA	<i>Laurent</i>	43 LA TRAVIATA	<i>Wagner</i>
19 MARTHA	<i>Laurent</i>	44 LA TRAVIATA	<i>Wagner</i>
20 LORD LOVELL	<i>Laurent</i>	45 STARS OF THE WEST	<i>Montagne</i>
21 LORD LOVELL	<i>Laurent</i>	46 THE HONEYMOON	<i>Montagne</i>
22 LORD LOVELL	<i>Laurent</i>	47 VILLAGE BELLE	<i>Goltschick</i>
23 CHRISTY'S	<i>Laurent</i>	48 THE ADELPHI	<i>Laurent</i>
24 CHRISTY'S	<i>Laurent</i>	49 MILDRED	<i>Marbach</i>
25 CHRISTY'S	<i>Laurent</i>	50 ISABELLA	<i>Millon</i>

PART 3.—FORTY POLKAS AND TEN GALOPS

1 KOWBOO POLO	<i>C. M.</i>	26 REDOUTEN POLO	<i>Nations</i>
2 DYNAR POLO	<i>Bueckhardt</i>	27 AZALEA POLO	<i>Beyer</i>
3 MARGUERITE POLO	<i>Laurent</i>	28 VIOLET POLO	<i>Gung'l</i>
4 MISTLETOE POLO	<i>Laurent</i>	29 BIRTH-DAY POLO	<i>Gung'l</i>
5 SATANILLA POLO	<i>Laurent</i>	30 FREDERICK POLO	<i>Strauss</i>
6 FALIR POLO	<i>Gardoli</i>	31 FORTUNA POLO	<i>Strauss</i>
7 CHRISTIANITY POLO	<i>Nordale</i>	32 CRYSTAL POLO	<i>Strauss</i>
8 ADRIAN POLO	<i>Wallerstein</i>	33 SALON POLO	<i>Strauss</i>
9 PÊTE CHAMPTÉ POLO	<i>Wallerstein</i>	34 SPIRIT POLO	<i>Strauss</i>
10 RENDE-VOUS DE CHASSE POLO	<i>G. Montagne</i>	35 MARIANNA POLO	<i>Strauss</i>
11 JENNY LIND'S POLO	<i>G. Montagne</i>	36 TARDON POLO	<i>Strauss</i>
12 BOLIVIAN POLO	<i>Thomas</i>	37 WISDOM POLO	<i>Zuber</i>
13 LES VERTS SCHIENNES POLO	<i>Hilmar</i>	38 YELLOW DWARF POLO	<i>Bernard</i>
14 FAIRIES POLO	<i>Hilmar</i>	39 BELLE HONGROISE POLO	<i>Hora</i>
15 QUICK DOPPEL POLO	<i>Hilmar</i>	40 BELLE HONGROISE POLO	<i>Laurent</i>
16 DOCK ROVER POLO	<i>Hilmar</i>	41 ABOYLE GALOP	<i>Laurent</i>
17 FINE WEATHER POLO	<i>Hilmar</i>	42 SATANILLA GALOP	<i>Laurent</i>
18 GIPSY POLO	<i>Hilmar</i>	43 MALANDRE GALOP	<i>Laurent</i>
19 EMBERLIDA POLO	<i>Slansy</i>	44 LOTUS GALOP	<i>Laurent</i>
20 PAPAGO POLO	<i>Triney</i>	45 SWISS GALOP	<i>Laurent</i>
21 JENNY D'HONORELLE POLO	<i>Nordmann</i>	46 ABRAHAM GALOP	<i>Lahtsky</i>
22 LA BRETTE POLO, No. 1	<i>Nordmann</i>	47 LUTELY GALOP	<i>Lahtsky</i>
23 LA BRETTE POLO, No. 2	<i>Nordmann</i>	48 BIRCH GALOP	<i>Lahtsky</i>
24 LA BLONDE POLO, No. 1	<i>Nordmann</i>	49 SPIRIT GALOP	<i>Lahtsky</i>
25 LA BLONDE POLO, No. 2	<i>Nordmann</i>	50 ROVER'S GALOP	<i>Lahtsky</i>

APPENDIX

1 QUEEN'S SCHOTTISCH	<i>G. Danville</i>	3 THE ORIGINAL VARSOVIANA	<i>Laurent</i>
2 BERLINER SCHOTTISCH	<i>Marbach</i>	4 LES RAYISSANTES VARSOVIANA	<i>Laurent</i>

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TWELVE FAVOURITE QUADRILLES,

BY POPULAR COMPOSERS.

No. 1.—Linda Quadrille, on Donizetti's Opera.

CHARLES D'ALBERT.

Ma Vedrete la Sposa.

No. 1.

Pantalon.

The musical score is written for piano and includes vocal parts. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The first system shows the vocal lines for 'Ma Vedrete la Sposa' and 'Pantalon'. The piano accompaniment follows with dynamics like *p* and *ff*, and includes a *Ped.* (pedal) instruction. The score continues with six systems of piano accompaniment, featuring various musical notations such as accents, asterisks, and performance instructions like *Fine*, *Dal Segno*, and *D.C.* (Da Capo). The key signature remains one sharp throughout.

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O Luce di Quest' Anima.

No. 2.

Été.

ff

ff Fine. p

Sea

cres.

ff

D.C.

No, non è ver Mentiero.

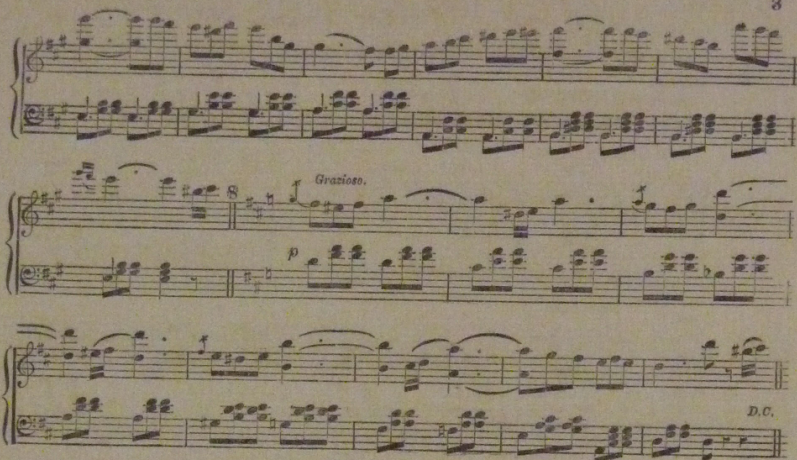
No. 3.

Poule.

p

p

Fine. ff



Quella Pista si Provvida.

No. 4.

Trenise.

f

f

Fine. p

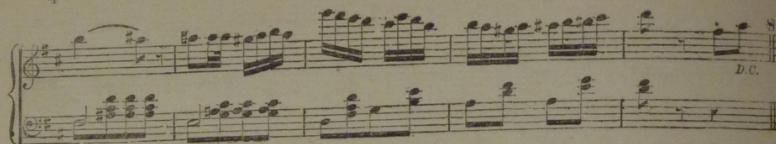
f

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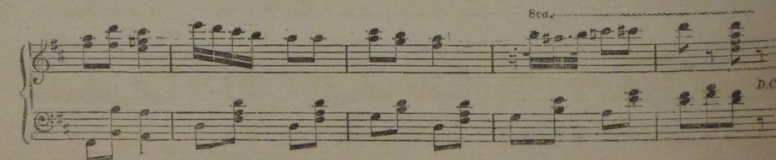
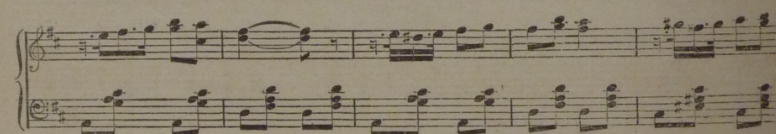
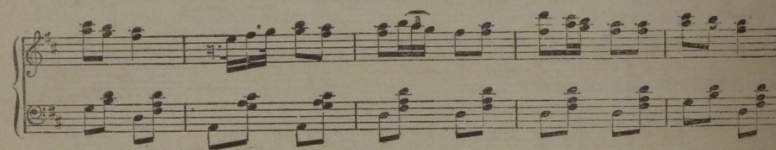
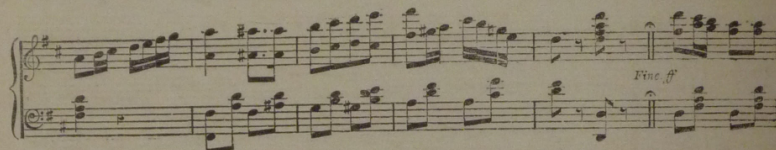
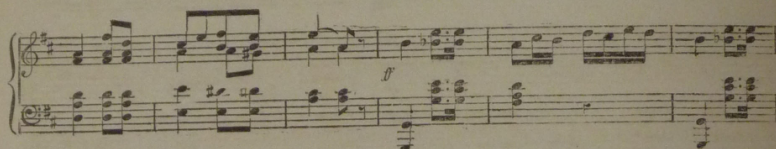
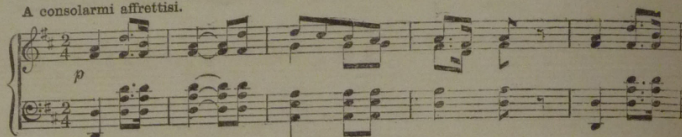
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A consolarmi affrettisi.

No. 5.

Finale:



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No. 2. SECOND SET OF LANCERS.

5

Arranged from well-known Airs.

La Chasse du Jeune Henri. (Méhul.)

HENRI LAURENTE.

No. 1.

Guillaume Tell.

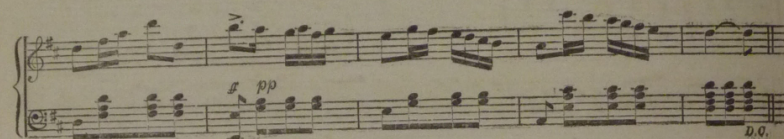
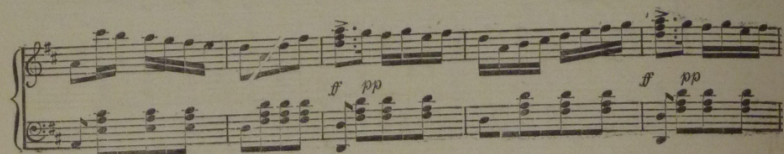
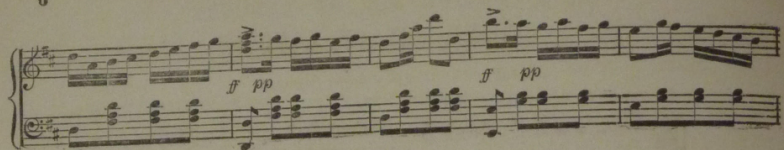
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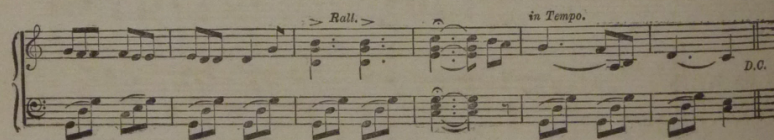
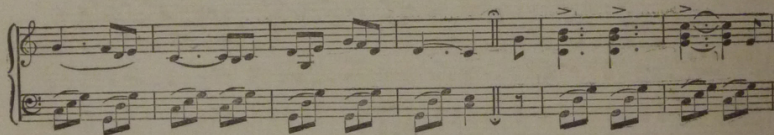
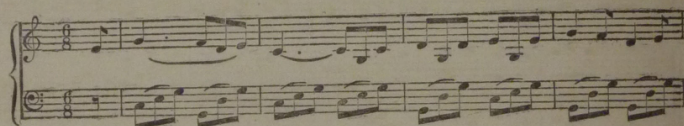
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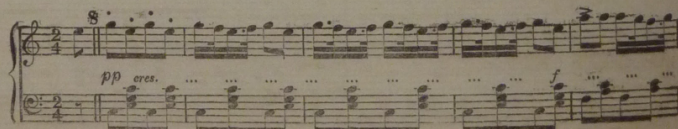
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No. 3.



No. 4.



VICTORIA
RANT

No. 5.

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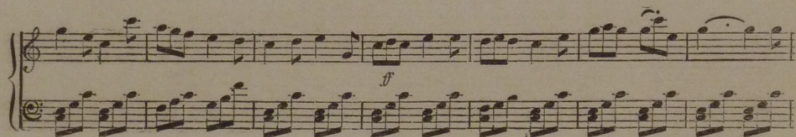
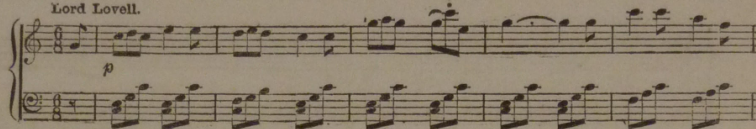
Nancy Dawson.

Musical score for "Nancy Dawson" in 6/8 time. The score consists of four systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes the instruction "in 8vi ad. 11b." and a fortissimo (*ff*) dynamic. The fourth system concludes with the instruction "once through".

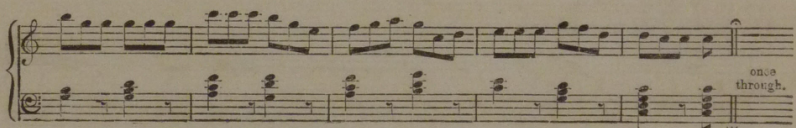
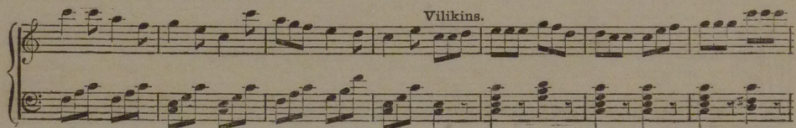
The Cork Leg.

Musical score for "The Cork Leg" in 2/4 time. The score consists of three systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The second system includes a fortissimo (*ff*) dynamic. The third system includes first and second endings, marked "1st" and "2nd", and concludes with the instruction "once through".

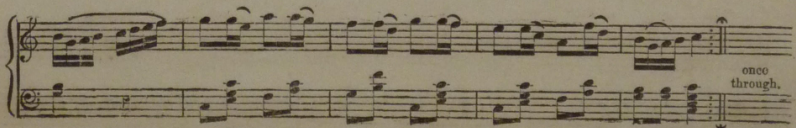
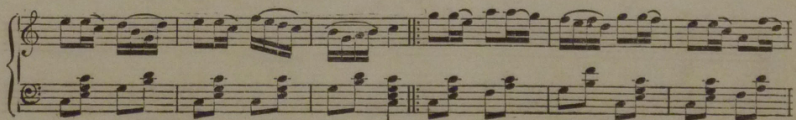
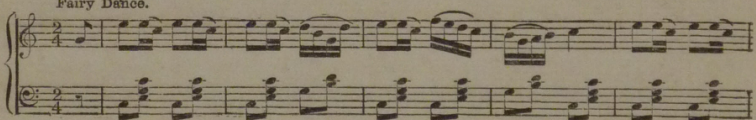
Lord Lovell.



Vilikins.



Fairy Dance.



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Charlie over the water.

Musical score for 'Charlie over the water.' in 2/4 time, key of D major. The score consists of three systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line. The third system ends with a double bar line and the instruction 'once through.' written above the right hand.

The Huntsman's Chorus.

Musical score for 'The Huntsman's Chorus.' in 2/4 time, key of D major. The score consists of four systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line. The third system continues the melody and bass line. The fourth system ends with a double bar line and the instruction 'D.O.' written below the right hand.

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No. 3.—THE HIGHLANDERS QUADRILLE.

11

Come under my plaidy.

HENRI LAURENT.

No. 1.

ff

Fine.

p

D.C.

cres ff D.C.

This musical score is for a piano piece in G major, 2/4 time. It consists of two systems of staves. The first system begins with a forte (ff) dynamic and includes a 'Fine' marking. The second system starts with a piano (p) dynamic, followed by a crescendo (cres) leading to a forte (ff) dynamic and a 'D.C.' (Da Capo) instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Saw ye Johnnie, quo she.

No. 2.

f

1st 3rd & last time.

Gin a body meet a body.

Fine

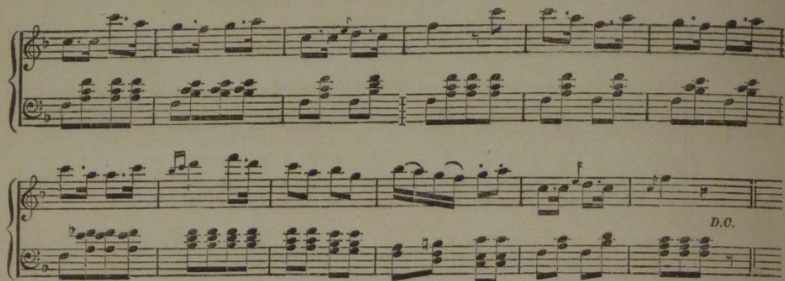
This musical score is for a piano piece in G major, 2/4 time. It consists of two systems of staves. The first system begins with a forte (f) dynamic and includes a '1st 3rd & last time' marking. The second system starts with a 'Gin a body meet a body' instruction, followed by a 'Fine' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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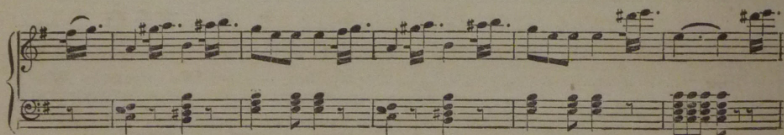
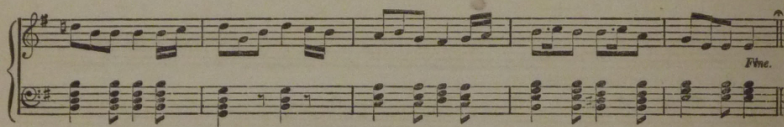
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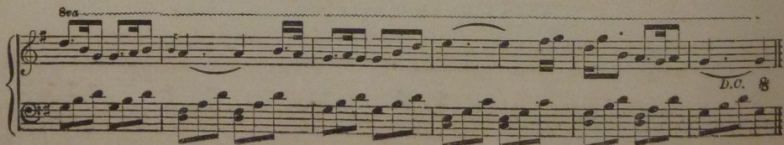
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No. 3. The Laird o' Cockpen.



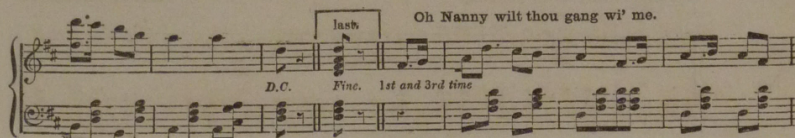
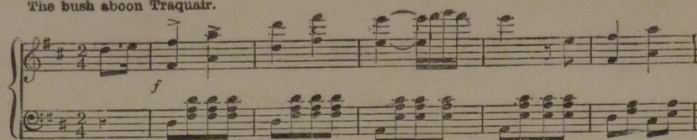
I lo'e na a laddie but ano.



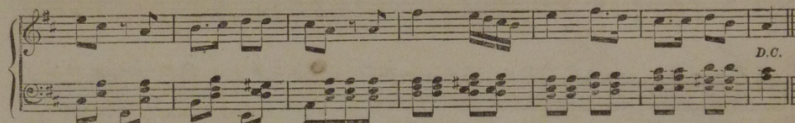
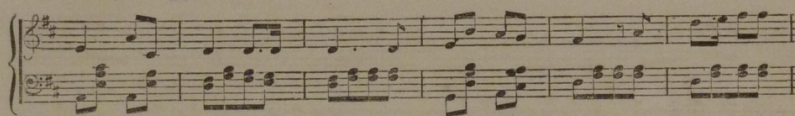
The bush aboon Traquair.

13

No. 4.

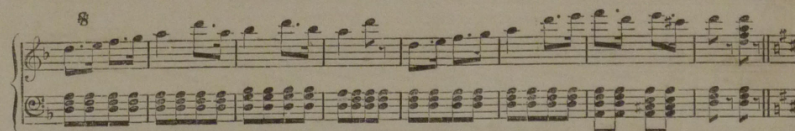
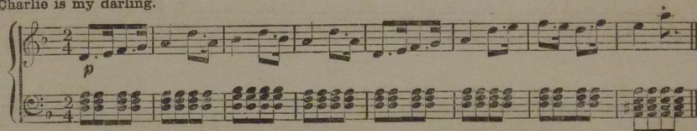


Oh Nanny wilt thou gang wi' me.

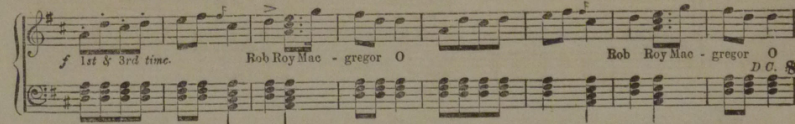


Charlie is my darling.

No. 5.



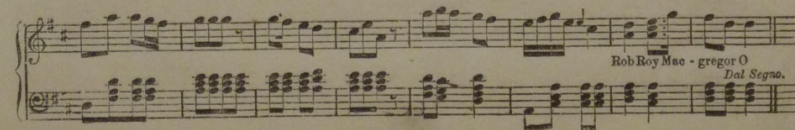
Duncan Gray.



Rob Roy Mac - gregor O

Rob Roy Mac - gregor O

D.C.



Rob Roy Mac - gregor O

Dal Segno.

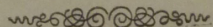
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Boosey

Jimmy Shand Collection JS12 *The Ball-room music-book*, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte. (Boosey Musical Cabinet series, ca.1860) – 1 other known copy, Houghton Library, Harvard University.

No. 4.—ST. PATRICK'S QUADRILLE.



St. Patrick's Day in the morning.

HENRI LAURENT.

No. 1.

No. 2.

No. 3.

f

Fine.

p

D.C.

Seg.

D.C.

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known copy, Houghton Library, Harvard University.

No. 4.

p

ff Fine. mf

These 8 bars for Pastourelle only.

D.C.

D.C.

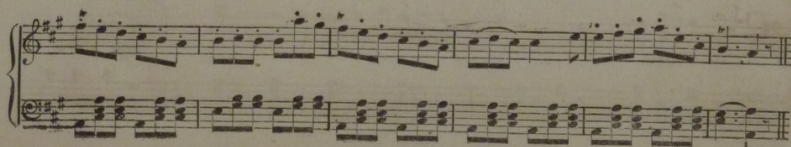
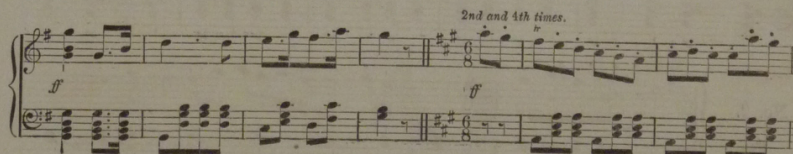
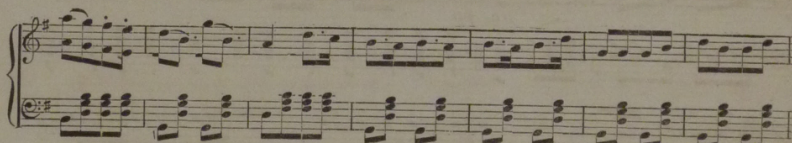
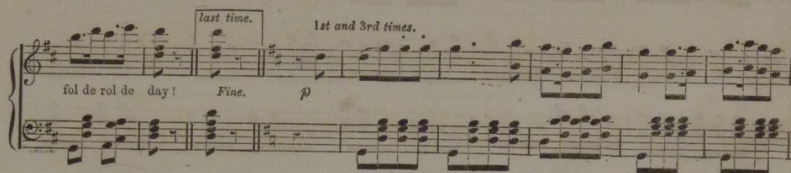
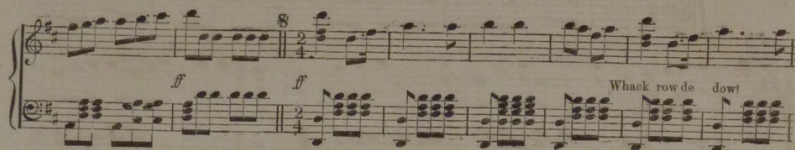
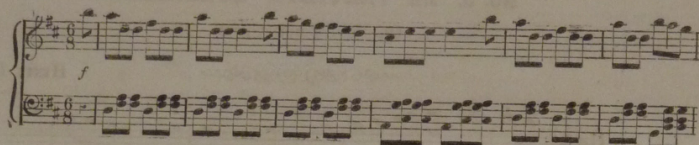
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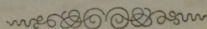
Jimmy Shand Collection JS12 *The Ball-room music-book*, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte. (Boosey Musical Cabinet series, ca.1860) – 1 other known copy, Houghton Library, Harvard University.

No. 5.



No. 5.-LA TRAVIATA QUADRILLES.

On Verdi's new Opera.



HENRI LAURENT.

No. 1.
Pantalou.

No. 2.
Été.

See.

See.

See.

No. 3.
Poule.

CODA.

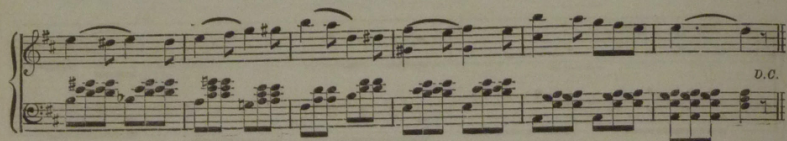
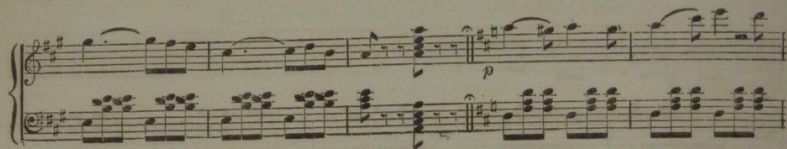
The musical score is written for piano on a grand staff (treble and bass clefs). It begins with a key signature of one sharp (F#) and a 2/4 time signature. The first three systems are marked 'See.' and contain melodic lines in the treble clef and accompaniment in the bass clef. The fourth system is the beginning of 'No. 3. Poule.', marked with a piano (p) dynamic. The fifth system continues the piece, marked with a forte (f) dynamic and a crescendo (cres.) marking. The sixth system continues the piece, marked with a forte (ff) dynamic. The seventh system is the 'CODA.', marked with a forte (ff) dynamic. The score concludes with a double bar line.

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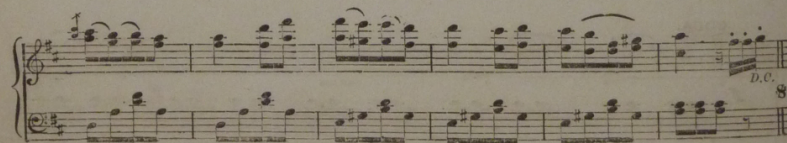
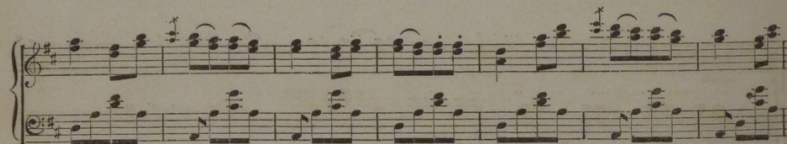
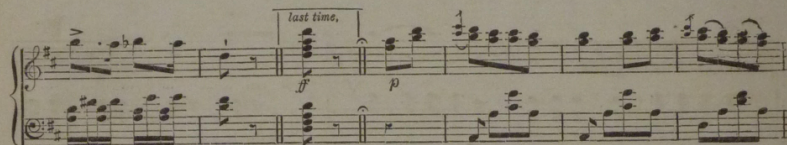
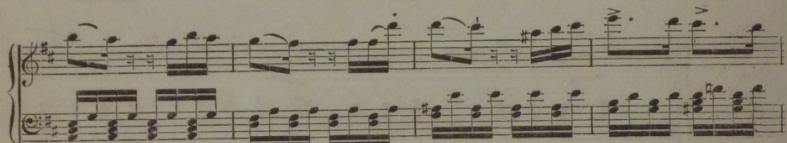
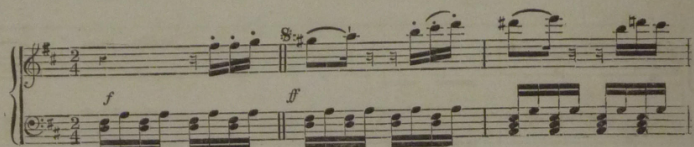
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No. 4.

Trenise.



No. 5.

Finale.

pp

pp

ff

1st & 3rd time.

ff

2nd & 4th time.

ff

D.C.

8

D.C.

8

D.C.

8

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No. 6.—LES HUGUENOTS QUADRILLES.

HENRI LAURENT.

No. 1.

MARIO. S. Sea. *f*

Sea. *f p* erca ...

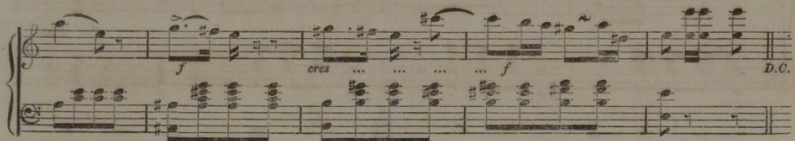
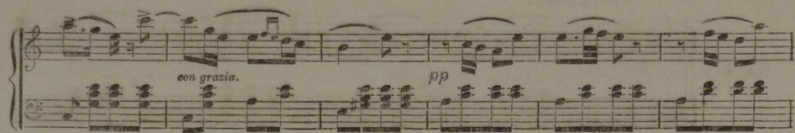
f D.C.

Sea. *pp* D.C.

No. 2.

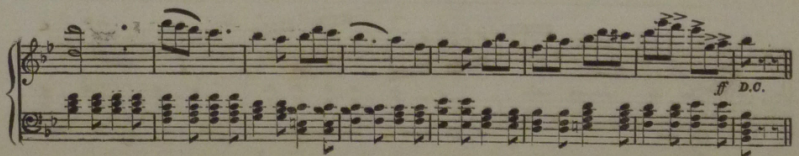
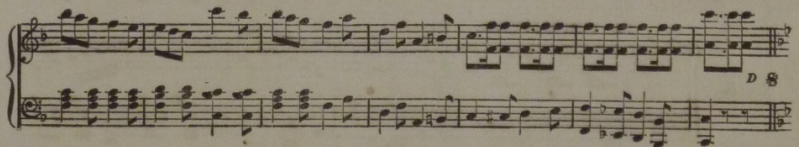
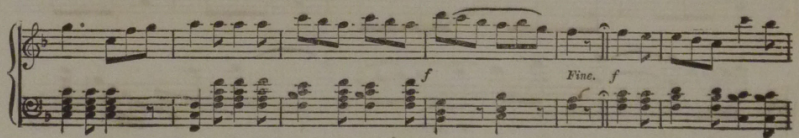
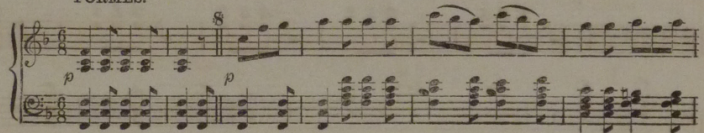
GRISL. *f*

pp



FORMES.

No. 3.



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CASTELLAN.

No. 4

f

f *Fine.*

p

p grazia. *f* *D.C.*

LA BENEDICTION.

No. 5.

f *Seg.*

p *Seg.*

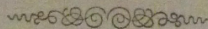
Rea

Fine.

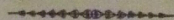
f

f

D.C.



No. 7. - MARTHA QUADRILLE.



HENRI LAURENT.

No. 1

f

Fine.

p

f

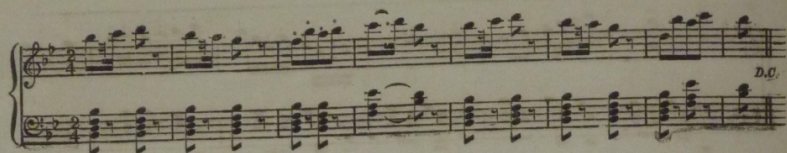
D.C.

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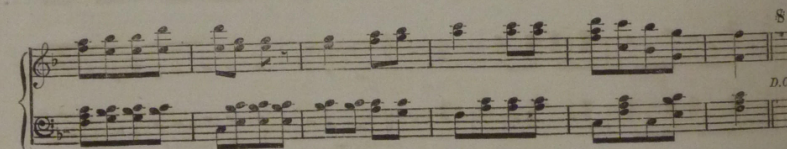
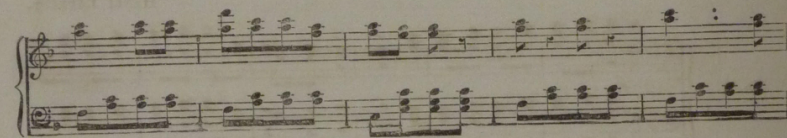
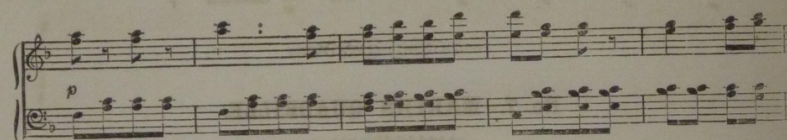
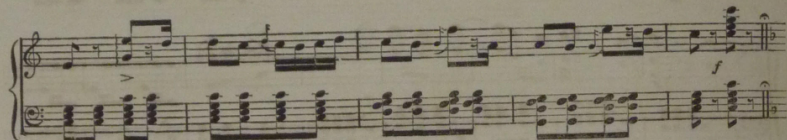
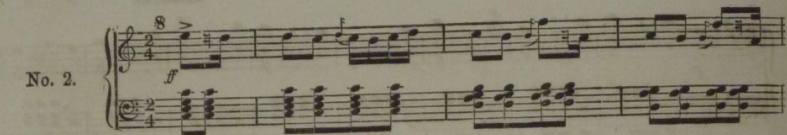
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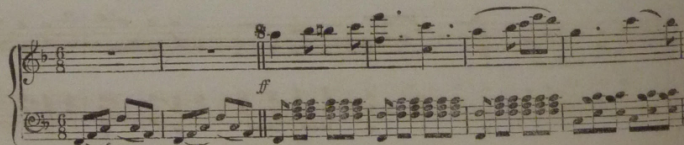
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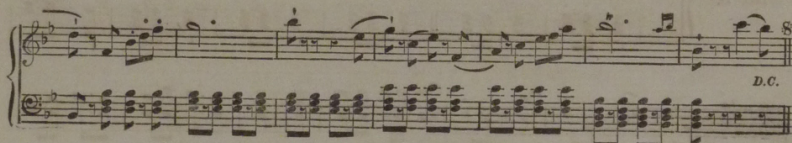
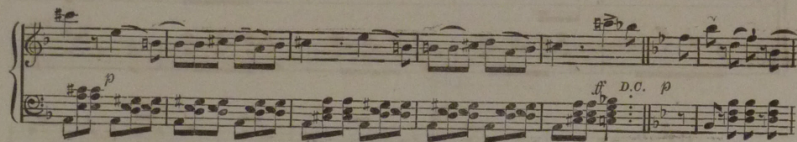
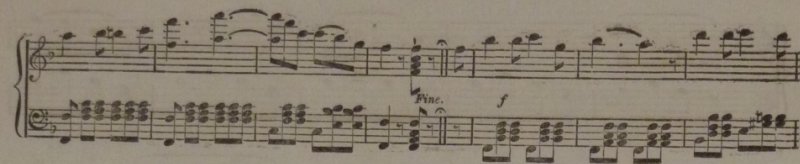


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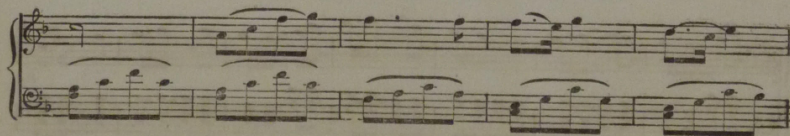
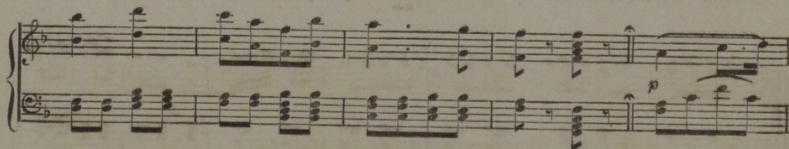
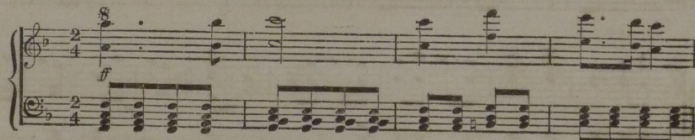
No. 3.





Mozzoso.

No. 4

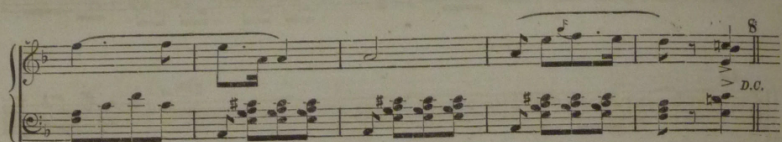
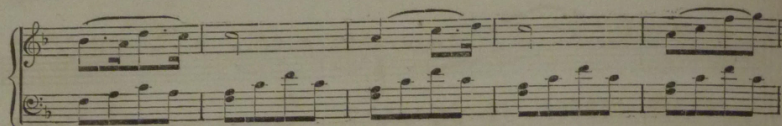


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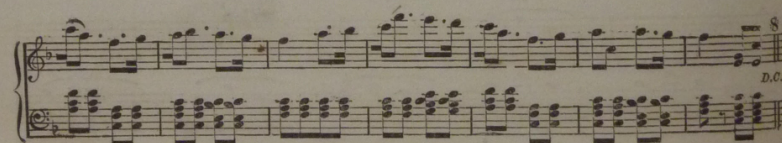
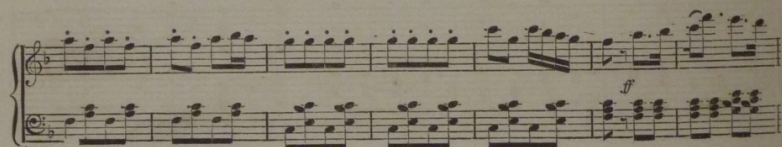
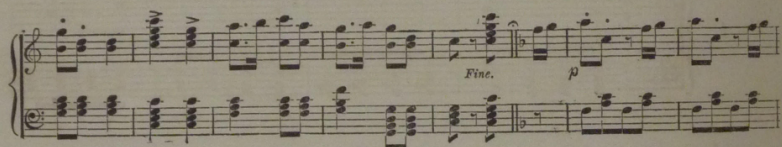
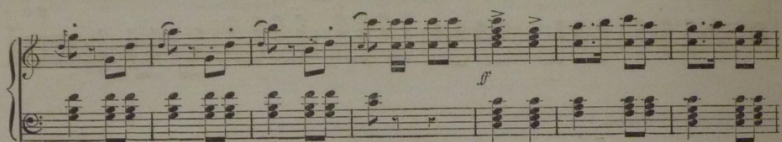
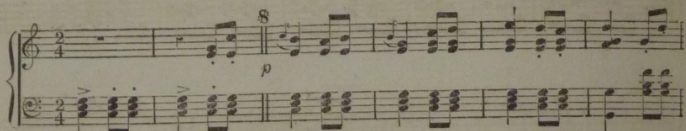
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No. 8.—RIGOLETTO QUADRILLE.

29

F. G. LINNEY.

No. 1.

No. 2.

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Sea...

Sea...

cre oen do. *f* *p* *ff* *D.C.* *S*

No. 3.

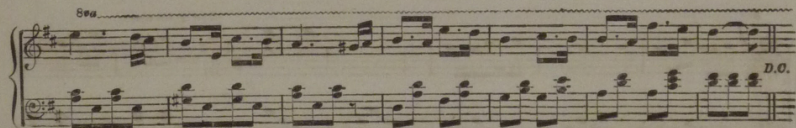
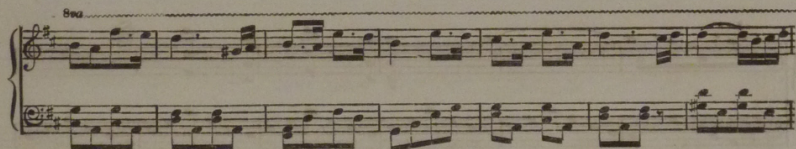
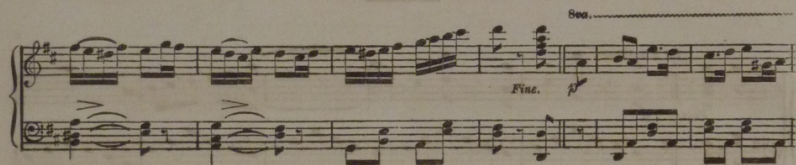
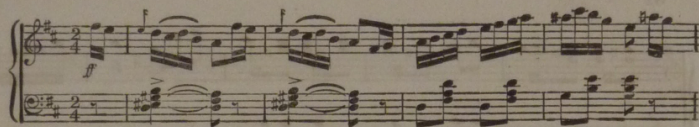
D.C. *ff* *S*

D.C.

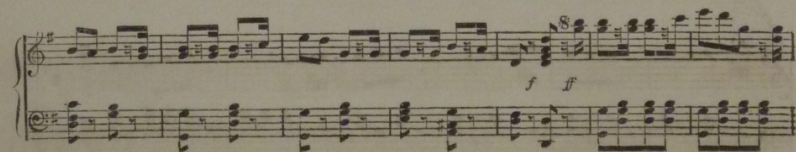
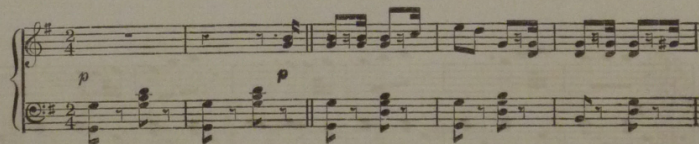
ff *D.C.* *S*

The page contains two musical pieces. The first piece, 'Sea...', is in 2/4 time and consists of two systems of piano accompaniment. The second system includes vocal lines with lyrics 'cre ... oen ... do.' and dynamic markings *f*, *p*, *ff*, and *D.C.*. The second piece, 'No. 3.', is also in 2/4 time and consists of two systems of piano accompaniment. The first system includes dynamic markings *D.C.* and *ff*. The second system includes dynamic markings *D.C.* and *ff*. The score is written for piano with treble and bass staves.

No. 4.



No. 5.



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1st & 3rd time.

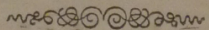
Fine. *ff*

2nd & 4th times.

p *D.C.* *ff*

p D.C.

No. 9. — BRIDE OF LAMMERMOOR QUADRILLE.



F. G. TINNEY.

No. 1

f

Fine. *ff* *p*

f *D.C.* *p*

D.C. *S*

No. 2. *f*

Fine. *p*

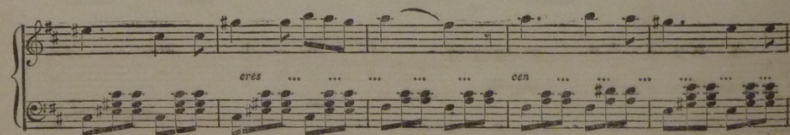
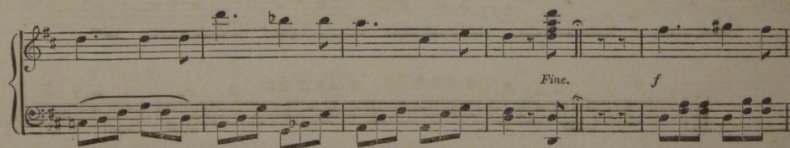
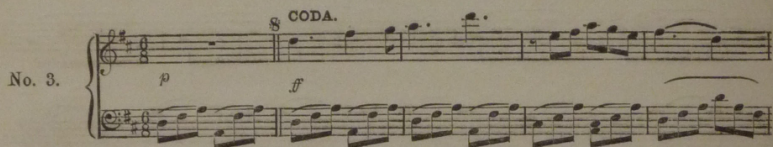
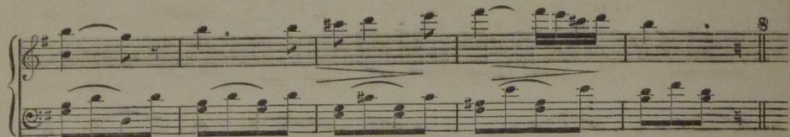
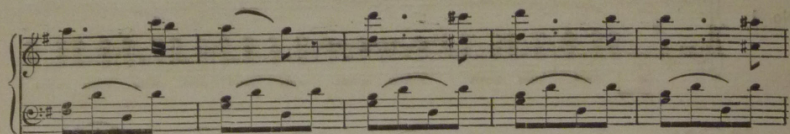
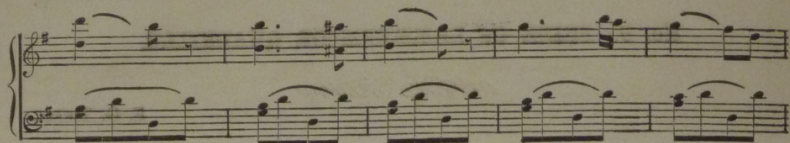
1st. *p*

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Handwritten musical score for piano, featuring six systems of music. The first system includes the instruction "do." and "D.C. p". The second system has a repeat sign. The third system is labeled "No. 4." and "ff". The fourth system has a repeat sign and "Fina.". The fifth and sixth systems continue the piece. The music is in 2/4 time and G major.

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known copy, Houghton Library, Harvard University.

No. 5.

2nd and 3rd times.

Fin.

2nd and 4th times

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Shand Collection.

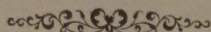
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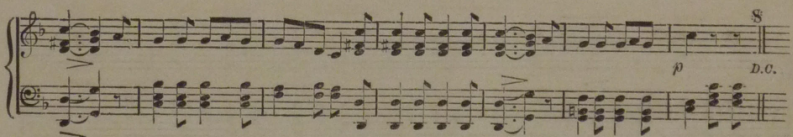
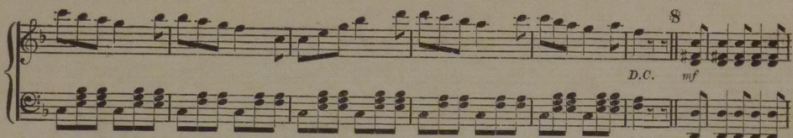
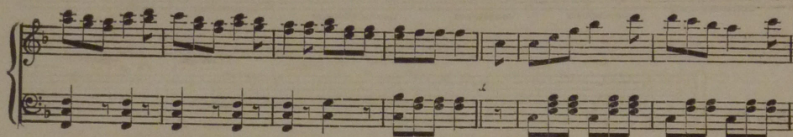
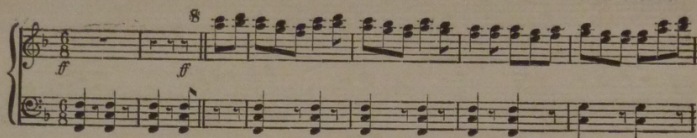
No. 10.-AMINA QUADRILLE.

37

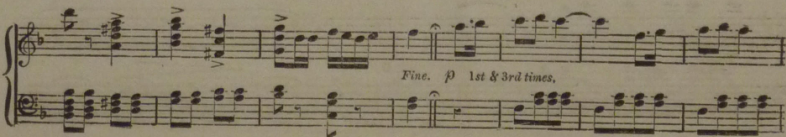
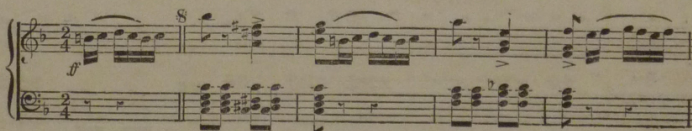


F. G. TINNEY.

No. 1.



No. 2.

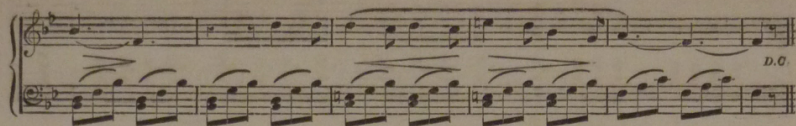


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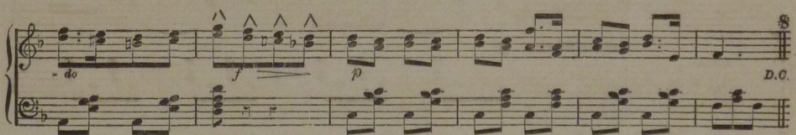
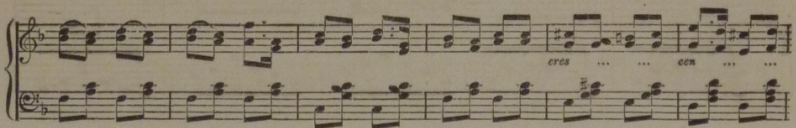
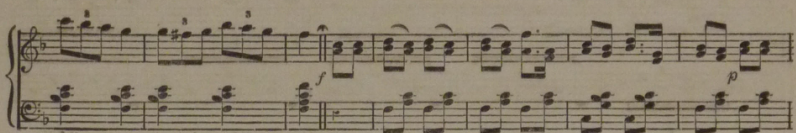
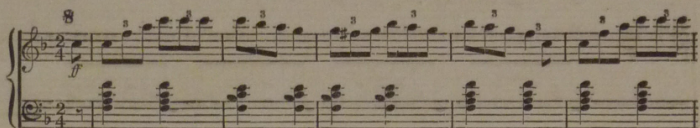
Boosey

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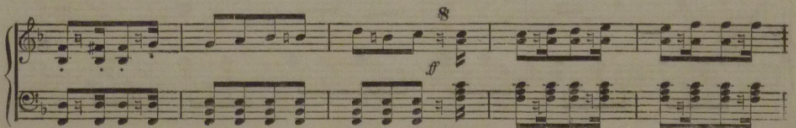
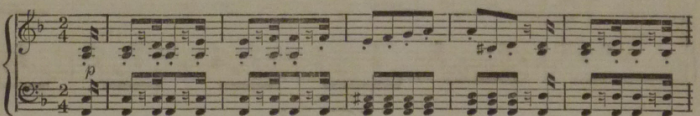
Jimmy Shand Collection JS12 *The Ball-room music-book, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte.* (Boosey Musical Cabinet series, ca.1860) – 1 other known copy, Houghton Library, Harvard University.



No. 4.



No. 5.



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1st & 3rd times. *ff*

2nd and 4th times. *ff*

D.C.

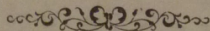
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No. 11.—THE GLASGOW QUADRILLE.



W. GUERNSEY.

No. 1.

Kate Dalrymple.

Pantolon.

f *dim.* *mf*

8

f *Fine.*

Comin' thro' the Rye.

p *D.C. f* *p e dolce*

D.C.

No. 2.

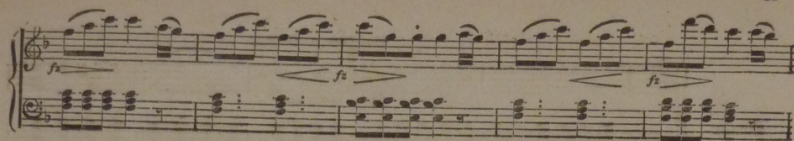
Été.

Musical score for No. 2, 'Été.' in 2/4 time. The score consists of four systems of piano accompaniment. The first system includes a forte (*ff*) dynamic marking. The second system includes a 'Fine.' marking and the title 'My Jo Janet.' above the treble staff. The third system includes a mezzo-forte (*mf*) dynamic marking. The fourth system includes a 'D.C.' (Da Capo) marking.

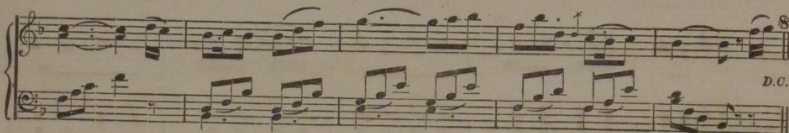
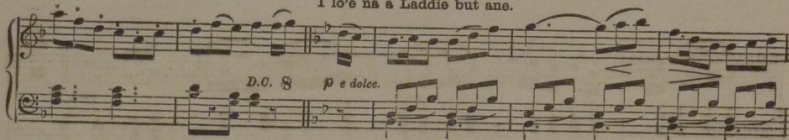
No. 3.

Poule.

Musical score for No. 3, 'Poule.' in 8/8 time. The score consists of two systems of piano accompaniment. The first system includes a forte (*f*) dynamic marking and the title 'O whistle and I'll come to you.' above the treble staff. The second system includes a mezzo-forte (*mf*) dynamic marking, a 'Fine.' marking, and a piano (*p*) dynamic marking.



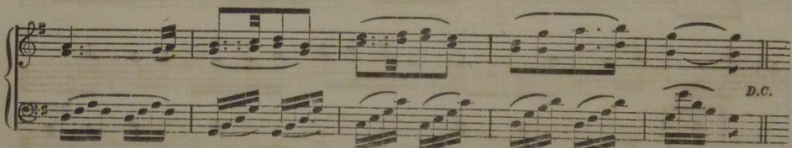
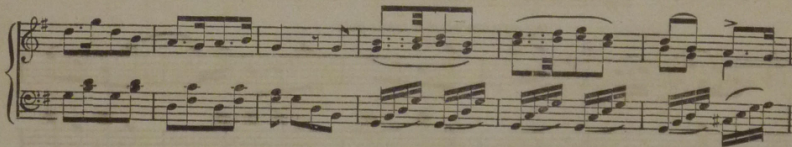
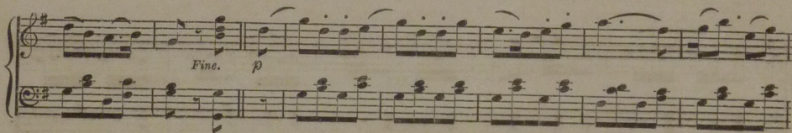
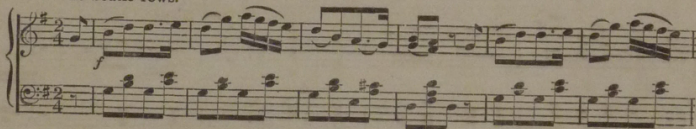
I lo'e na a Laddie but ane.



The boatie rows.

No. 4.

Trenise.



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The Lass o' Gowrie.

No. 5.

Finale.

First system of the musical score for 'The Lass o' Gowrie'. It features a treble and bass staff in 2/4 time. The treble staff begins with a forte (*f*) dynamic and a repeat sign. The bass staff has a piano (*p*) dynamic. The piece concludes with a 'Fine.' marking.

Second system of the musical score for 'The Lass o' Gowrie'. The treble staff continues with a forte (*f*) dynamic, and the bass staff continues with a piano (*p*) dynamic.

Third system of the musical score for 'The Lass o' Gowrie'. The treble staff continues with a forte (*f*) dynamic, and the bass staff continues with a piano (*p*) dynamic.

Corn Riggs.

First system of the musical score for 'Corn Riggs'. It features a treble and bass staff in 2/4 time. The treble staff begins with a forte (*f*) dynamic and a repeat sign. The bass staff has a piano (*p*) dynamic.

Second system of the musical score for 'Corn Riggs'. The treble staff continues with a forte (*f*) dynamic, and the bass staff continues with a piano (*p*) dynamic.

My love she's but a lassie yet.

First system of the musical score for 'My love she's but a lassie yet'. It features a treble and bass staff in 2/4 time. The treble staff begins with a forte (*f*) dynamic and a repeat sign. The bass staff has a piano (*p*) dynamic.

Second system of the musical score for 'My love she's but a lassie yet'. The treble staff continues with a forte (*f*) dynamic, and the bass staff continues with a piano (*p*) dynamic. The piece concludes with a 'D.C. 8' marking.

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No. 12.-LES RAVISSANTES QUADRILLE.

45



RUDOLPH NORDMANN.

Risoluta. Sea

No. 1.

La Beauté.

Sea

Sea

Sea

Con eleganza Sea

No. 2.

L' Elegance.

Sea

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Sua.

p *f* Ped.

Sua

loco *fz* *mp* *fz* *p* *fz* *p* Ped.

f marcato. D.C.

No. 3.

Sua
con grazia

p lusingando. Ped.

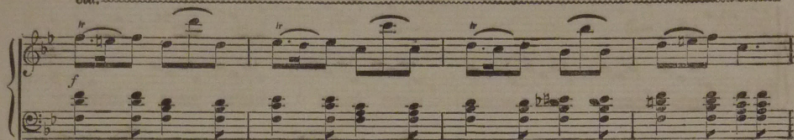
Sua

Ped. *mp* Fine.

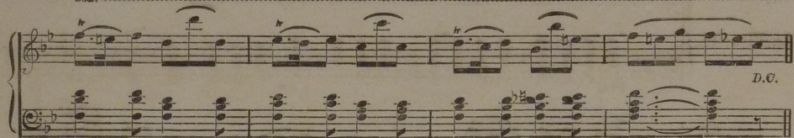
Sua

D.C.

Ses.



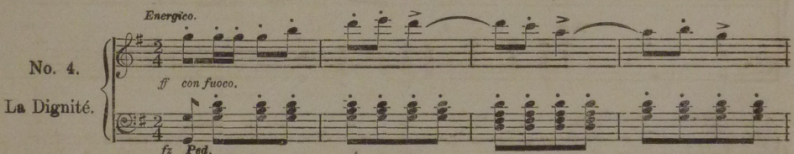
Ses.



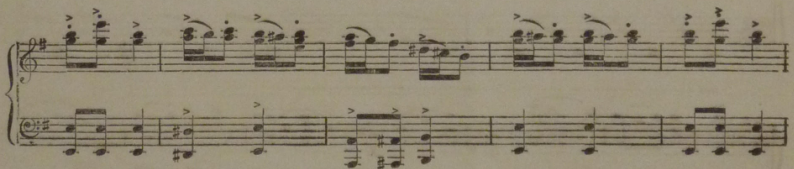
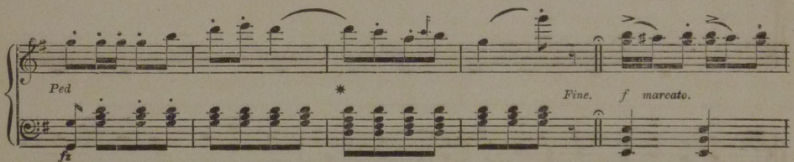
Energico.

No. 4.

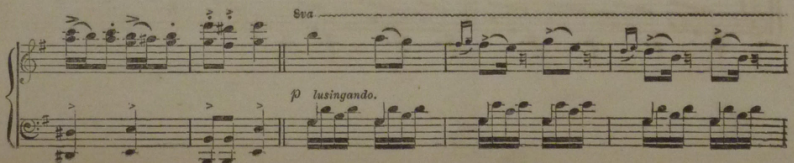
La Dignité.

*ff con fuoco.**ff* Ped.

Ped.

Fine. *f marcato.*

Ses.

p lusingando.

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8va

No. 5.
La Vivacité.

Risoluto

ff

Ped.

Ficc.

8va del.
mf

8va

un poco più forte.
Ped.

8va

l'oco

Ped.

8va

crea. dal Segna.

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FIFTY FAVOURITE WALTZES.

BY POPULAR COMPOSERS.

Dreams on the Ocean.

JOSEF GUNG'L.

No. 1.

The musical score for 'Dreams on the Ocean' by Josef Gung'l, No. 1, is presented in six systems. The notation is in 3/4 time. The first system begins with a piano (*p*) dynamic and a *dol.* (dolando) marking. The second system features a *pp* (pianissimo) dynamic and a *cres.* (crescendo) marking. The third system includes a *p* dynamic and a *ff Ped.* (fortissimo with pedal) marking. The fourth system contains a *Ped.* (pedal) marking, a *p* dynamic, and a *ff Ped.* marking. The fifth system includes a *ff Ped.* marking, a *Ped.* marking, and a *pp* dynamic. The sixth system begins with a *ff* dynamic and includes a *Ped.* marking.

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JOSEF GUNG'L.

No. 2.

No. 2.

pp Ped. $\oplus$ Ped. $\oplus$

Ped. $\oplus$

Ped. $\oplus$ *mf*

ff Ped. $\oplus$ Ped. $\oplus$

Ped. $\oplus$ Ped. $\oplus$

1st Time. *2nd Time.*

Ped. $\oplus$ Ped. $\oplus$

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Peterhof Walzer.

JOSEF GUNG'L.

No. 3.

p

f

p

f

p *animato*, *Ped.*

ff *Ped.*

Ped. *p*

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Peterhof Walzer.

JOSEF GUNG'L.

No. 4.

pp

Ped.

p

Ped.

molto cres.

Ped.

ff

p leggiero.

Ped.

ff

Ped.

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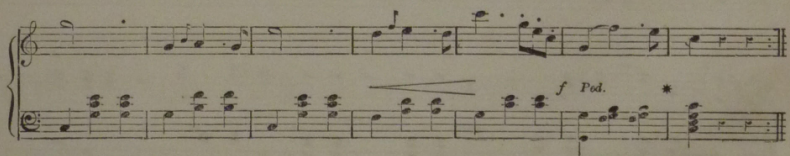
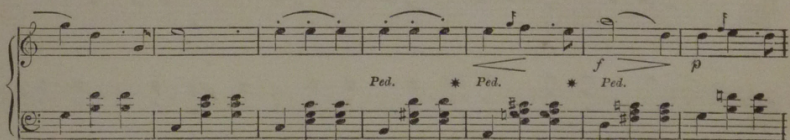
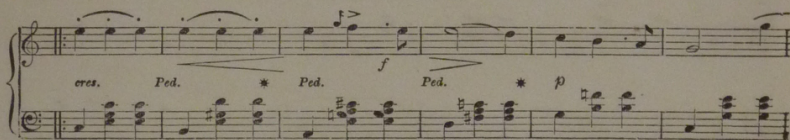
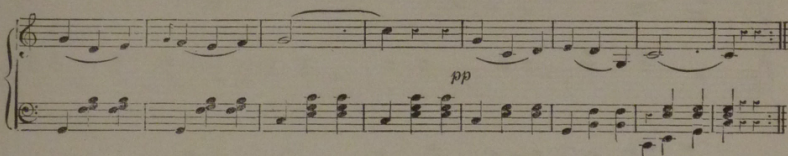
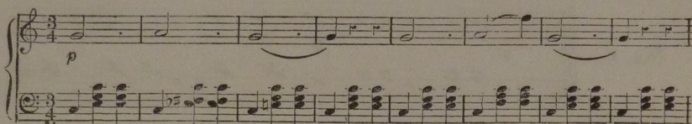
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Immortellen Walzer.

JOSEF GUNG'L.

No. 5.



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Immortellen Walzer.

JOSEF GUNG'L.

No. 6.

The musical score is for a waltz titled "Immortellen Walzer" by Josef Gung'l, No. 6. It is written for piano in 3/4 time. The score consists of six systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is in the treble, and the accompaniment is in the bass. Dynamics include piano (p) and fortissimo (f). Pedal markings (Ped.) are present. The second system continues the piece. The third system includes first and second endings, marked "1st" and "2nd", and ends with "Fine". The fourth system continues the melody and accompaniment. The fifth system includes a fortissimo (f) dynamic and a pedal marking. The sixth system includes first and second endings, marked "1st" and "2nd", and ends with "D.C." (Da Capo).

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Fenella Valse.

F. G. TINNEY.

No. 7.

Fenella Valse.

F. G. TINNEY.

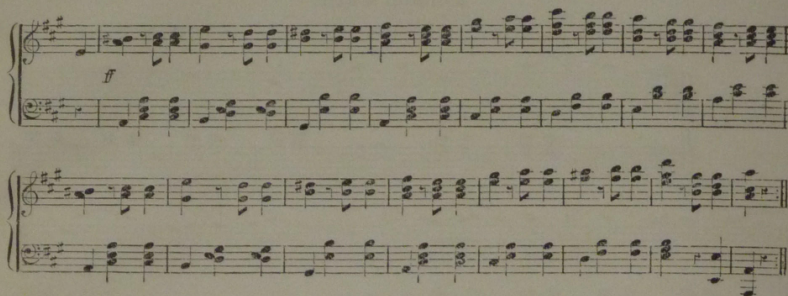
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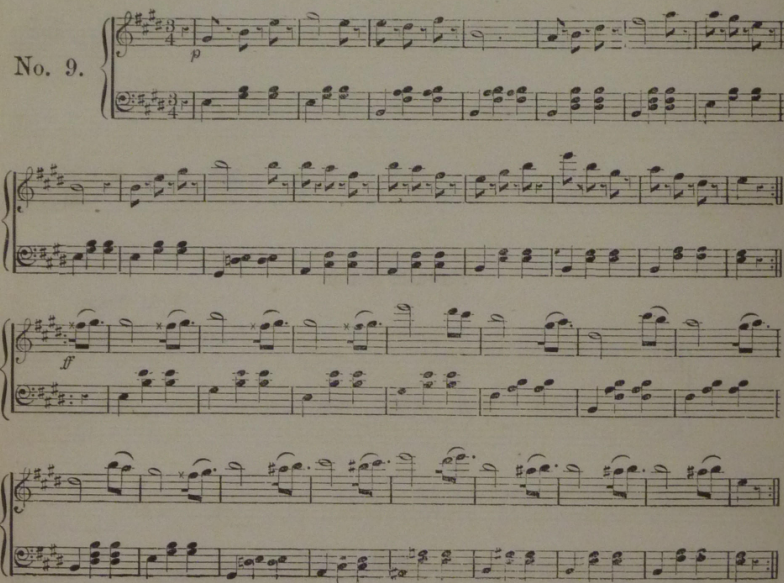
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Fenella Valse.

F. G. TINNEY.

No. 9.



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Mario Valse.

9

F. G. TINNEY.

No. 10.

The Craven Waltz.

F. G. TINNEY.

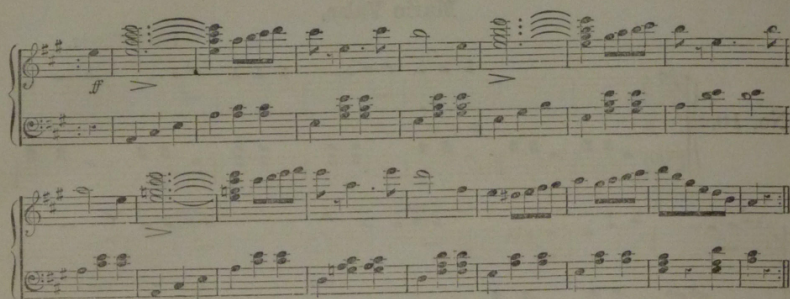
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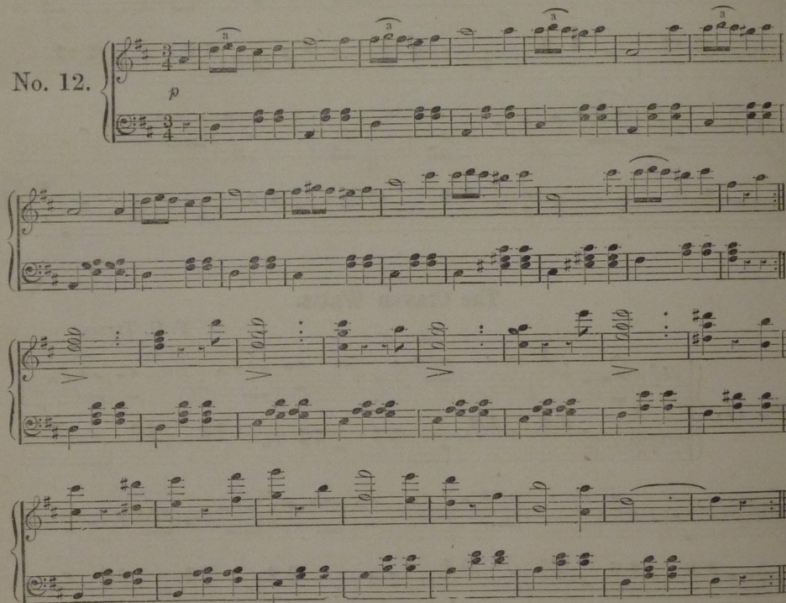
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The Craven Waltz.

F. G. TINNEY.

No. 12.

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The Craven Waltz.

F. G. TINNEY.

No. 13.

Montrose Waltz.

F. G. TINNEY.

No. 14.

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1st. 2nd.

p

f

1st. 2nd. 3rd.

p *p* *s*

Russian Waltz.

Krasnoe Saraphan.

HENRI LAURENT.

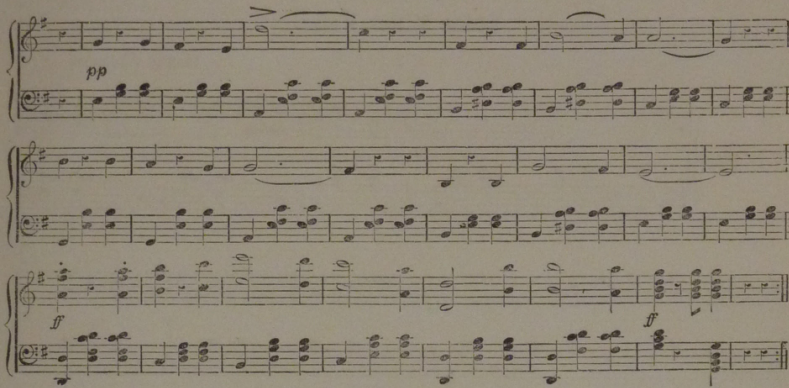
No. 15.

p

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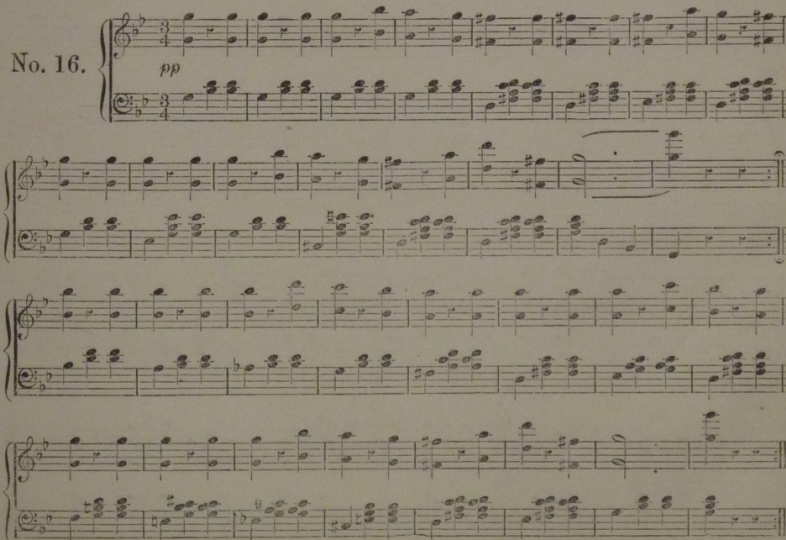
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Russian Waltz.

HENRI LAURENT.

No. 16.



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Luisa Miller Valse.

HENRI LAURENT.

No. 17.

The musical score for 'Luisa Miller Valse' is presented in six systems. Each system contains a piano (treble) staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a piano (p) marking. The piece concludes with a crescendo (cres...) marking.

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Martha Valse.

HENRI LAURENT.

No. 18.

p con espressione.

f f pp

f Fzle. ff

ff

S

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Jimmy Shand Collection JS12 *The Ball-room music-book, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte.* (Boosey Musical Cabinet series, ca.1860) – 1 other known copy, Houghton Library, Harvard University.

Martha Valse.

HENRI LAURENT.

No. 19.

Lord Lovell's Waltz.

HENRI LAURENT.

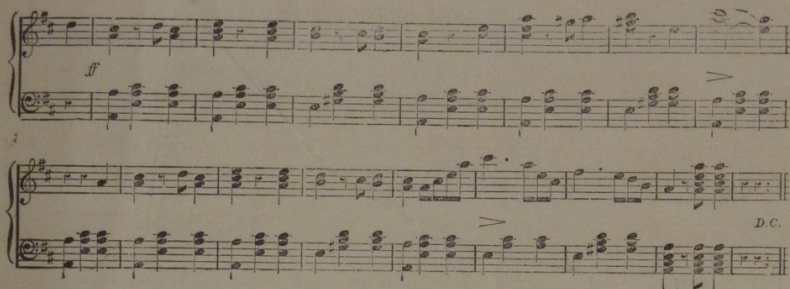
No. 20.

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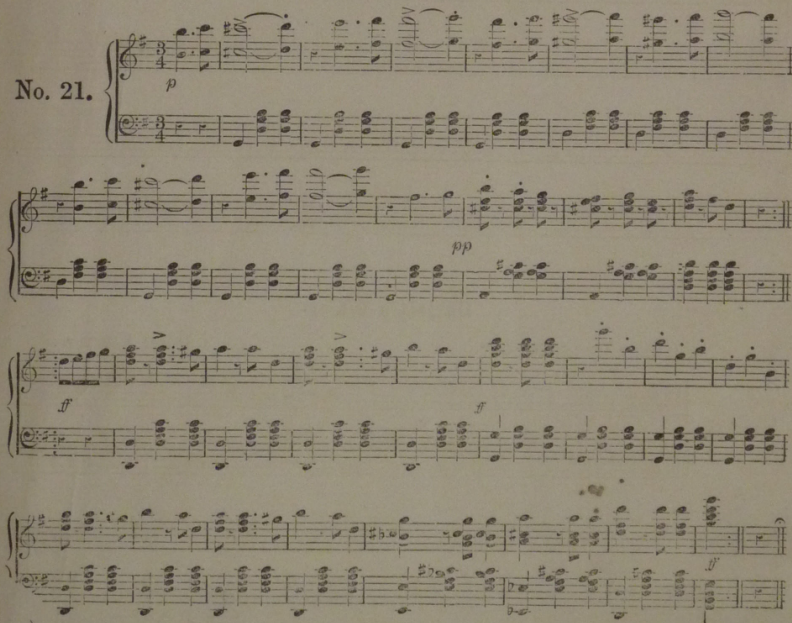
Jimmy Shand Collection JS12 The Ball-room
music-book, containing fifty waltzes, forty polkas,
ten galops, twelve sets of quadrilles, two
varsovianas, two schottisches for the pianoforte.
(Boosey Musical Cabinet series, ca.1860) – 1 other
known copy, Houghton Library, Harvard University.



Lord Lovell's Waltz.

HENRI LAURENT.

No. 21.



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Lord Lovell's Waltz.

HENRI LAURENT.

No. 22.

1st

2nd

leggiero

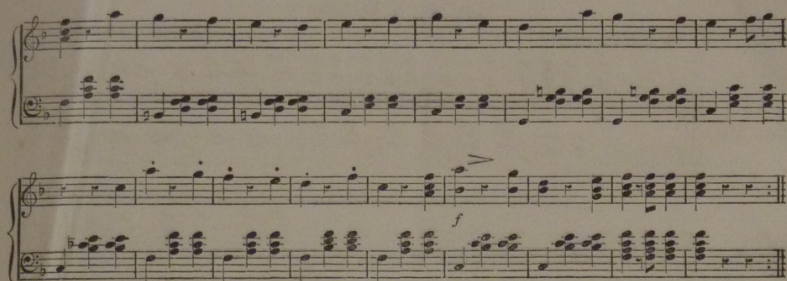
Christy's Waltz.

HENRI LAURENT.

"Kiss me Quick, and Go."

No. 23.

f

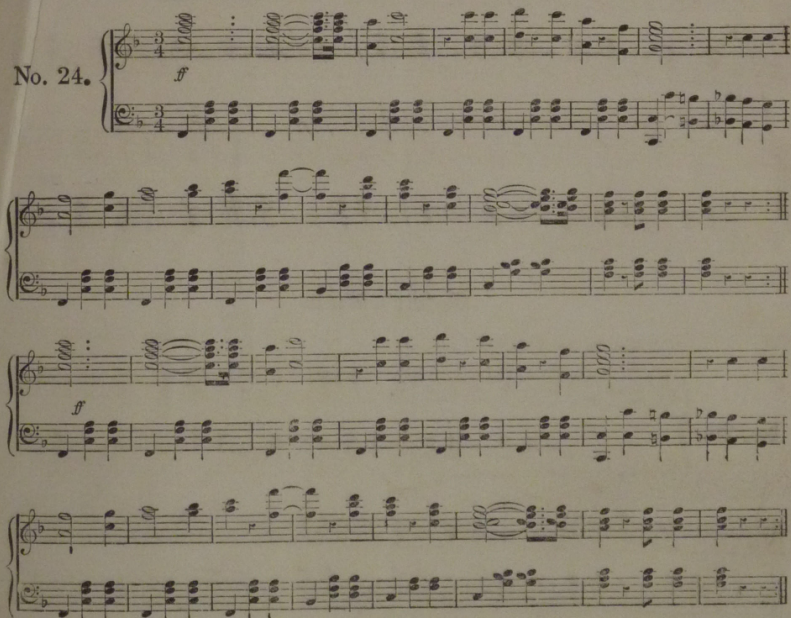


Christy's Waltz.

"Ring de Banjo."

HENRI LAURENT.

No. 24.



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Christy's Waltz.

HENRI LAURENT.

"Toll the Bell."

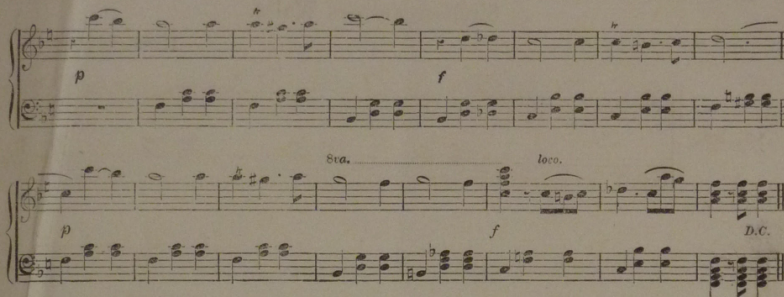
No. 25.

Christy's Waltz.

HENRI LAURENT.

"Wait for the Waggon."

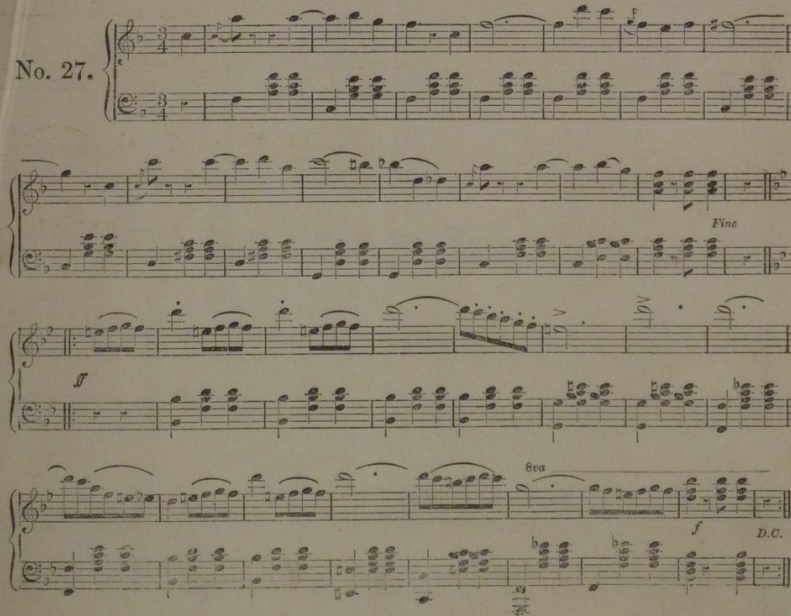
No. 26.



Thistle Waltz.

HENRI LAURENT.

No. 27.



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Sicilian Vespers Waltz.

HENRI LAURENT.

No. 28.

The musical score is written for piano. It begins with a treble and bass staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature has one flat (B-flat). The time signature is 3/4. The first system starts with a piano (p) dynamic. The third system has a forte (f) dynamic. The fourth system has a fortissimo (ff) dynamic. The score ends with a double bar line.

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Sicilian Vespers Waltz.

23

HENRI LAURENT.

No. 29.

The musical score is written for piano in 3/4 time. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature of 3/4. The melody in the right hand is characterized by waltz-like rhythms, including dotted half notes and eighth-note patterns. The left hand provides a steady harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano) at the beginning, *f* (forte) in the middle, and *dim* (diminuendo) towards the end. The piece concludes with the instruction *Fine. con grazia*.

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Sicilian Vespers Waltz.

HENRI LAURENT.

No. 30.

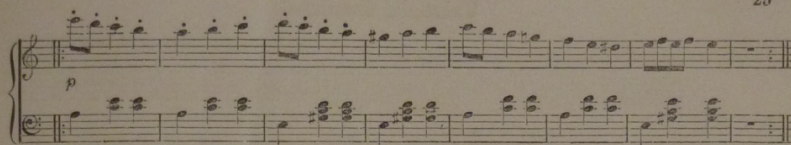
pp

Sicilian Vespers Waltz.

HENRI LAURENT.

No. 31.

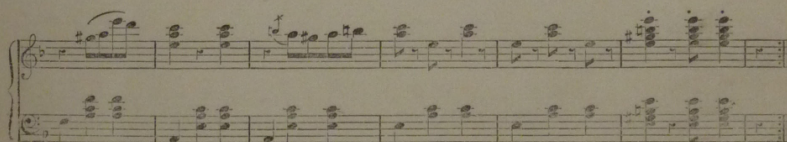
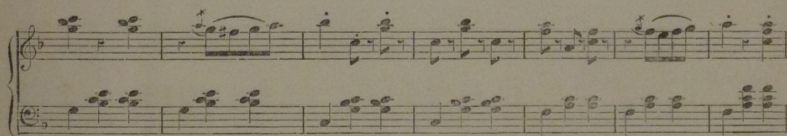
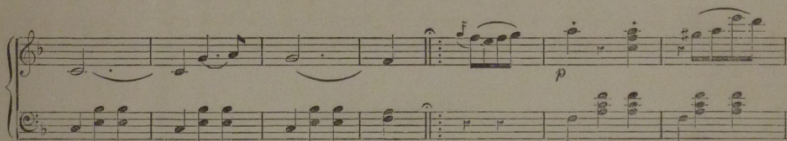
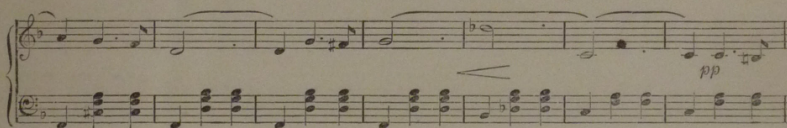
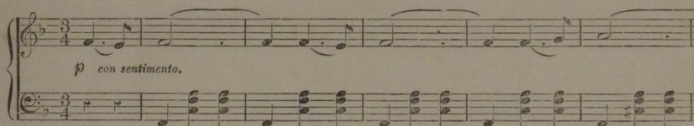
dolce
p



Ethel Newcome Valse

HENRI LAURENT.

No. 32.



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Valse du Carnaval.

HENRI LAURENT.

No. 33.

Tutti.
f
D.C.

Vilikins Valse.

HENRI LAURENT.

No. 34.

p

Pine. f

D.C.

The Rose of England Waltz.

HENRI LAURENT.

No. 35.

p leggiere

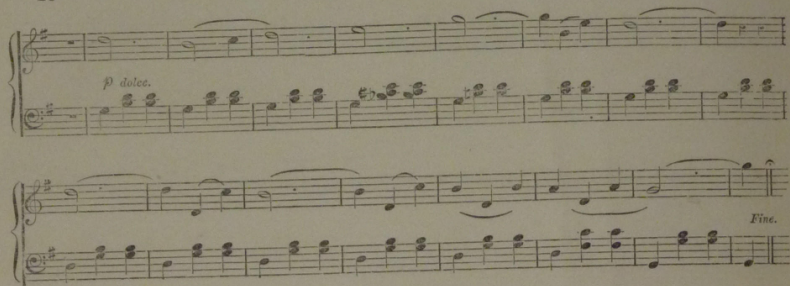
f

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Les Rues de Londres Waltz.

Introducing "The Ratcatcher's Daughter."

HENRI LAURENT.

No. 36.

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Les Rues de Londres Valse.

29

HENRI LAURENT.

No. 37.

The musical score is presented in a standard two-staff format. The right hand (treble clef) carries the primary melody, while the left hand (bass clef) provides a steady harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'cres' (crescendo). The piece ends with a double bar line and the word 'Fine'.

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Leonora Valse.

HENRI LAURENT.

No. 38.

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Regine Valse.

81

HENRI LAURENT.

No. 39.

con grazia.
p

1st. *2nd.* *ff*

1st. *2nd.*

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The Glorious Vintage of Champagne Waltz.

HENRI LAURENT.

No. 40.

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Ophelia Valse.

A. WAGNER

No. 41.

Piccolomini Valse.

A. WAGNER.

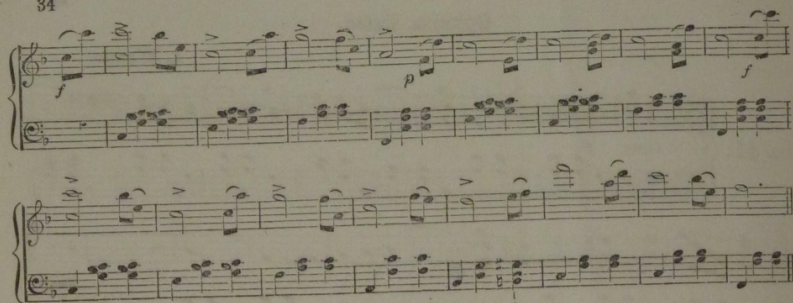
No. 42.

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La Traviata Valse.

G. MONTAGNE.

No. 43.

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La Traviata Valse.

G. MONTAGNE.

No. 44.

The musical score is written for piano in 3/4 time. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the right hand is characterized by flowing eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and single notes. Dynamic markings include *p* (piano) at the beginning, *f* (forte) in the middle, and a crescendo leading to the end. The piece concludes with a 'Fine' marking and a repeat section with first and second endings.

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How Sweet
36

Stars of the West Waltz

G. MONTAGNE.

No. 45.

p *espresso*.

ff

1st. 2nd.

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The Honey-Moon Waltz.

G. MONTAGNE.

No. 46.

The musical score for "The Honey-Moon Waltz" by G. Montagne, No. 46, is written for piano and voice. It is in 3/4 time and the key of D major. The score consists of six systems of music. The piano part is written in the bass clef, and the vocal part is in the treble clef. The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), *ff* (fortissimo), and *pp* (pianissimo). The score also features first and second endings and a final ending.

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(Boosey Musical Cabinet series, ca.1860) – 1 other
known copy, Houghton Library, Harvard University.

The Village Belle Valse.

ADOLPH GOLLMICK.

No. 47.

f *cres.* *f* *p*
f *cres.*
f *p* *Fine.*
D.C.

The Adelaide Waltz.

A. LAMOTTE.

No. 48.

p

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Melodian Waltzer.

A. MARSCHAN.

No. 49.

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Isabella Waltz.

A. MELLON.

No. 50.

p

f

Fin. *ff*

p

f

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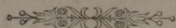
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FIFTY POLKAS AND GALOPS,

BY THE MOST EMINENT AUTHORS.



No. 1.—THE KONIGSBURG POLKA.

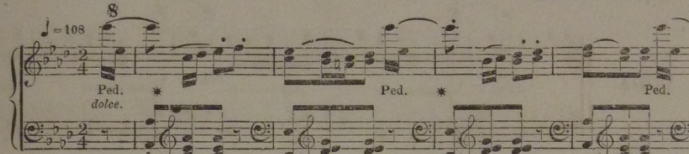
COMPOSED BY C. M.

POLKA.

J = 108

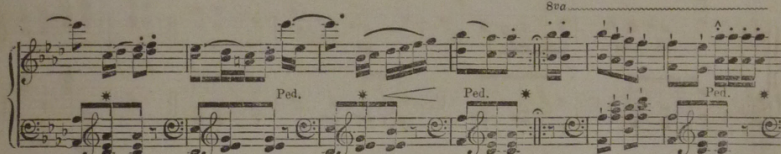
S

Ped. dolce. * *Ped.* * *Ped.*



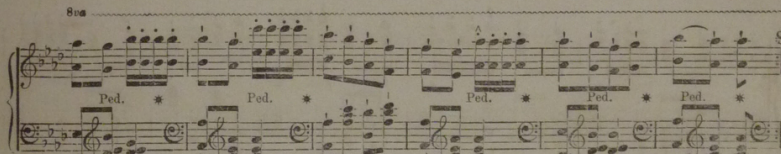
Ses

Ped. * *Ped.* * *Ped.* *



Ses

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

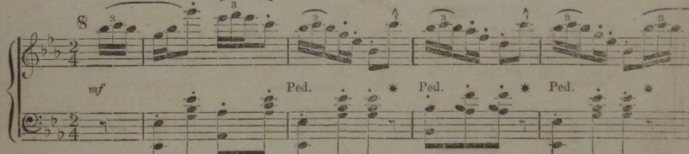


TRIO.

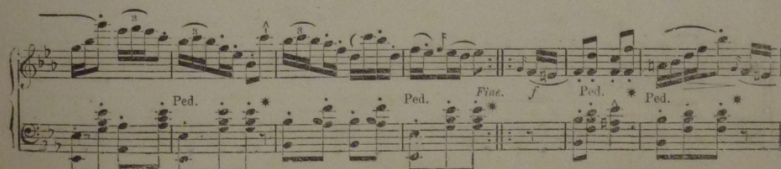
mf

S

Ped. * *Ped.* * *Ped.* *



Ped. * *Ped.* * *Fine.* *Ped.* *

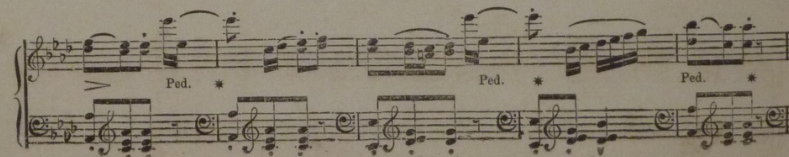
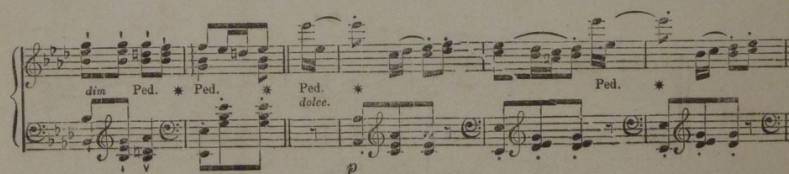
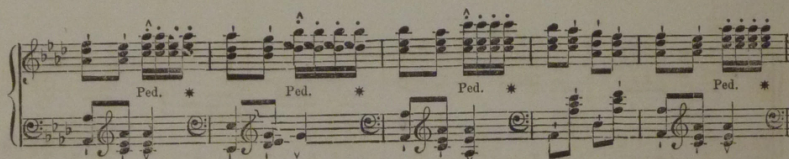
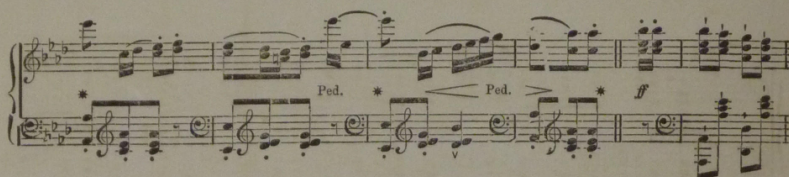
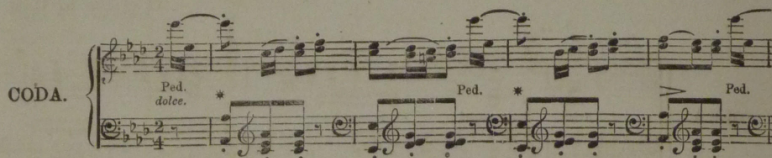
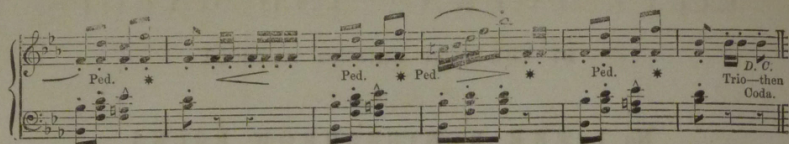


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poco a poco cres. ed animato.

No. 2, DINORAH POLKA.

BURCKHARDT.

POLKA.

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fz *cres.*
fz *p* *dim.* *D. C. Polka.*
 2nd TRIO.
delicato. *fz* *cres.* *p*
fz *cres.* *D. C. Polka.*
 1st time. 2nd.

No. 3. THE MARGUERITE POLKA.

H. LAURENT.

POLKA.

p *f*

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5

f *ff* *TRIO.* *D.C. f* *ff* *8* *D.C. Polka*

No. 4.—THE MISTLETOE POLKA.

HENRI LAURENT.

8 *2/4* *Fine.* *ff*

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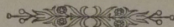
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pp

f

S TRIO.

D.C. Polka.



No. 5.—SATANELLA POLKA.

HENRI LAURENT.

POLKA.

S

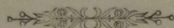
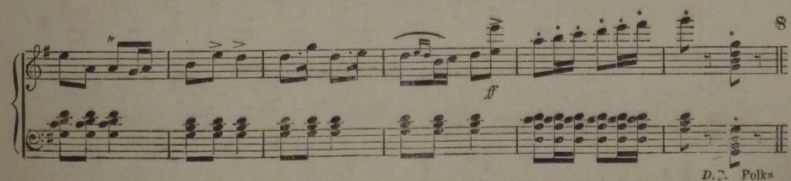
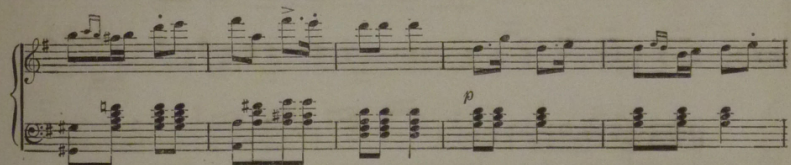
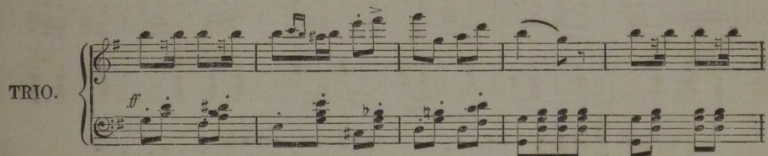
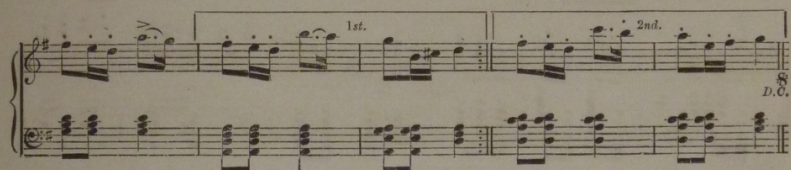
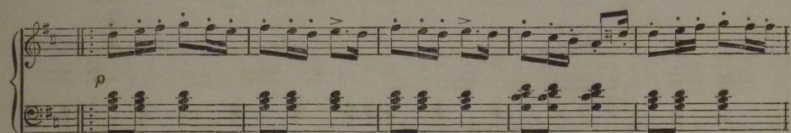
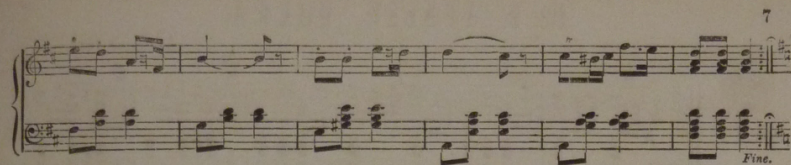
1st time *p* 2nd time *f* in Bcs.

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No. 6. - ITALIE POLKA.

ANSELMO GAVIO

POLKA.

8

p

mf

Finc. mf

D. C.

TRIO.

p

ff

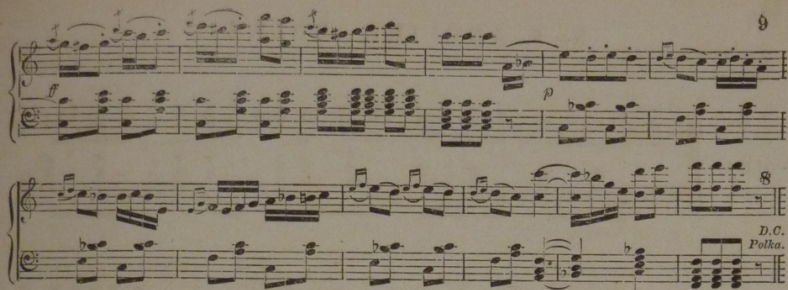
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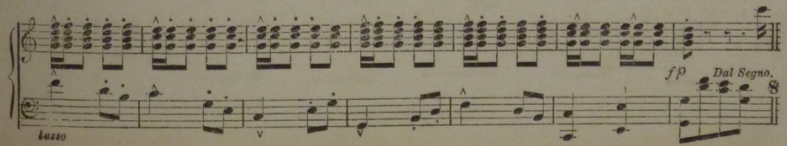
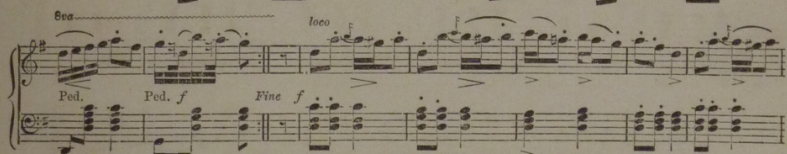
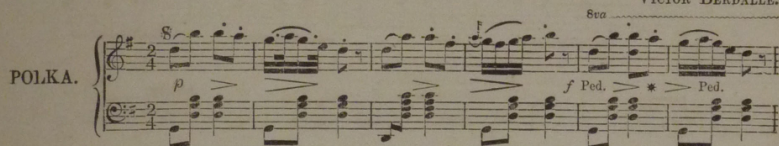
Boosey

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No. 7.—THE CHRYSANTHEMUM POLKA.

VICTOR BERDALLE.



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No. 8.—ADELINE POLKA.

A. WALLERSTEIN.

POLKA.

Finace *f*

Staccato e marcato.

Ped.

Ped.

Fin. *legg.*

Ped.

Ped.

mf *Ped.*

Ped.

D.C.

TRIO.

mf *Ped.*

Ped.

Ped.

molto elegante

Ped.

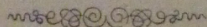
D.C. Polka. *al fine.* *Ped.*

Ped.

Ped.

Ped.

D.C.



No. 9.—LA FÊTE CHAMPETRE POLKA.

A. WALLERSTEIN.

PGLKA.

A. WALLERSTEIN.

POLKA.

marcato
f Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * *Fine* Ped. * Ped. *

Ped. * Ped. * *D.C.*

Leggiero.

TRIO.

mf Ped. * Ped. * Ped. *

1st. *2nd.* *arrito.* *f* Ped. * Ped. * Ped. *

1st. *2nd.* *D.C. Polka.*

No. 10.—RENDEZ-VOUS DE CHASSE POLKA.

Leggiero e staccato.

A. WALLERSTEIN.

POLKA.

Leggiero e staccato. A. W. ALLERSTEIN.

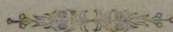
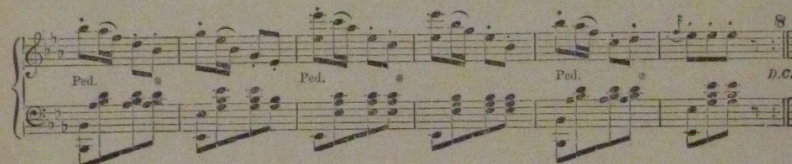
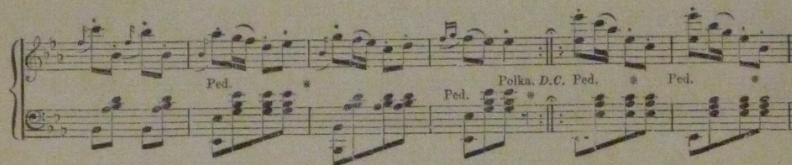
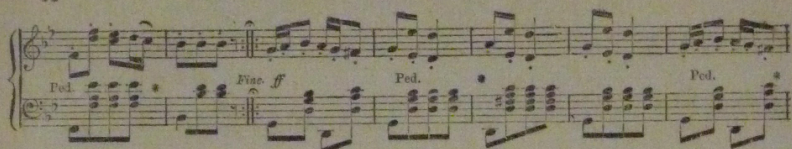
f Ped. *

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Vol.12

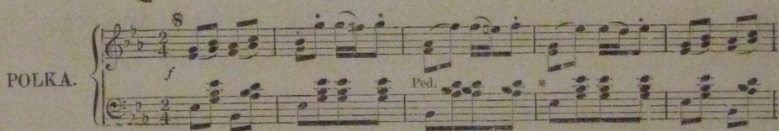
Boosey

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No. 11.—JENNY LIND'S FAVORITE POLKA.

A. WALLERSTEIN



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mf Ped. *Molto grazioso.* *mf* Ped. *D.C.*

TRIO.

mf Ped. *Polka.* *D.C.* *mf* Ped. *D.C.*

No. 12.-BULGARIAN POLKA.

G. MONTAGNE.

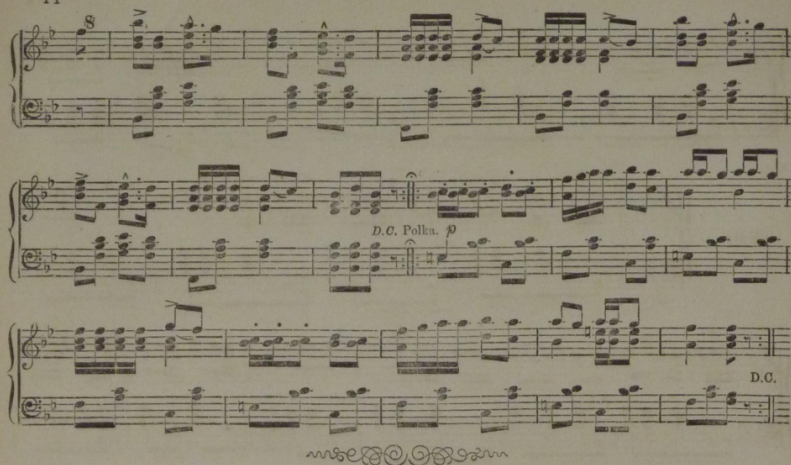
POLKA. *p* *Fine* *cres.* *mf* *cres.* *ff* *Repeat Sna. then D.C. S*

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ten galops, twelve sets of quadrilles, two
varsovianas, two schottisches for the pianoforte.
(Boosey Musical Cabinet series, ca.1860) - 1 other
known copy, Houghton Library, Harvard University.



No. 13—LES VÊPRES SICILIENNES POLKA.

G. MONTAGNE.

POLKA.

Handwritten musical score for 'No. 13—LES VÊPRES SICILIENNES POLKA' by G. Montagne. The score consists of four systems of piano and bass staves. The first system includes a treble clef, a key signature of one flat, and a 2/4 time signature. The second system includes a key signature change to two flats and a repeat sign. The third system includes a key signature change to one flat and a repeat sign. The fourth system includes a key signature change to two flats and a repeat sign. The piece concludes with a decorative flourish.

Repeat Sec. alta

Fine. *p*

D.C. S. TRIO.

Repeat Sec. alta.

D.C. Polka. *f*

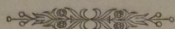
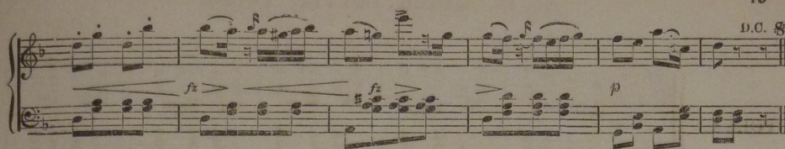
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known copy, Houghton Library, Harvard University.

D.C. S

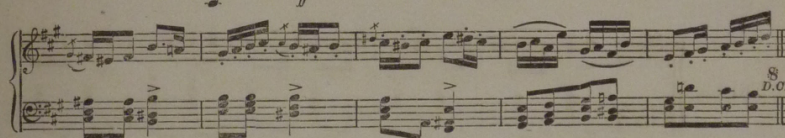
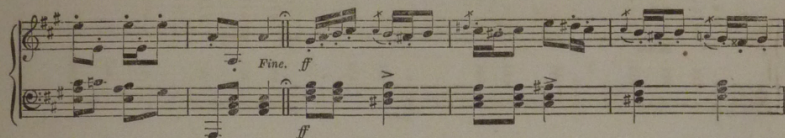
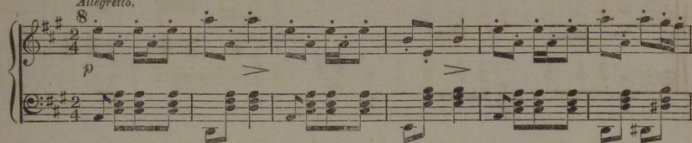


No. 14. THE FAIRIES POLKA.

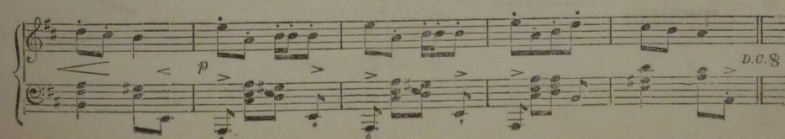
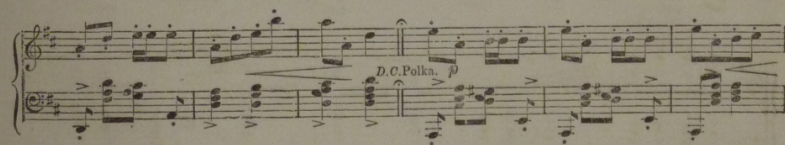
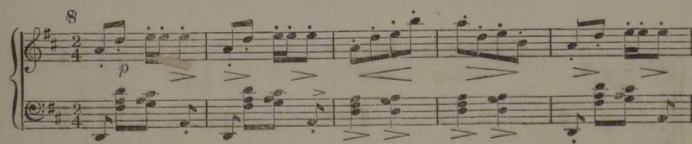
E. W. THOMAS.

Allegretto.

POLKA.



TRIO.

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Shand Collection.

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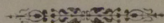
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No. 15.—QUICK DOPPEL POLKA.

FR. HILMAR.

POLKA.

TRIO.



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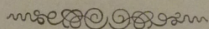
Jimmy Shand Collection JS12 *The Ball-room music-book*, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte. (Boosey Musical Cabinet series, ca.1860) – 1 other known copy, Houghton Library, Harvard University.

No. 16.-DOUX SOUVENIR.

17

FR. HILMAR.

POLKA.



No. 17.-FINE WEATHER POLKA.

FR. HILMAR.

POLKA.

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ten galops, twelve sets of quadrilles, two
varsovianas, two schottisches for the pianoforte.
(Boosey Musical Cabinet series, ca.1860) - 1 other
known copy, Houghton Library, Harvard University.

No. 18.—GIPSY POLKA.

FR. HILMAR.

POLKA.

p *cres.* *p*
cres. *f* *p* *cres. un poco.*
p *cres. un poco* *f* *Fine.*

No. 19.—ESMERALDA POLKA.

FR. HILMER.

POLKA.

p
1st. *2nd.*
1st. *2nd.* *Fine.*

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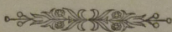
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No. 20—THE PAPAGENO POLKA.

19

L. STASNY.

POLKA.



No. 21—JENNY L' HIRONDELLE POLKA.

F. G. TINNEY.

POLKA.

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Musical score for a piano piece, likely a polka, featuring a Trio section. The score is written for piano (p) and includes dynamic markings such as *f*, *ff*, *pp*, and *p*. It also includes performance instructions like *Fine*, *D.C.*, and *D.C. Polka.*

No. 22. — LA BRUNETTE POLKA. No. 1.

RUDOLF NORDMANN.

Musical score for "LA BRUNETTE POLKA. No. 1." by Rudolf Nordmann. The score is written for piano (p) and includes dynamic markings such as *f*, *Ped.*, and *Fine.* It also includes performance instructions like *Ped.* and *Fine.*

Musical score for a piano piece, page 21. The score consists of five systems of music, each with a treble and bass staff. The music features various dynamics (p, f, cresc., dim., D.C.), pedaling instructions (Ped.), and articulation marks (acc., S). A "TRIO" section is indicated in the second system. The piece concludes with a "D.C." (Da Capo) instruction.

No. 23.—LA BRUNETTE POLKA, No 2.

RUDOLF NORDMANN.

POLKA.

Musical score for "No. 23.—LA BRUNETTE POLKA, No 2" by Rudolf Nordmann. The score is in 2/4 time and consists of a single system with a treble and bass staff. It includes dynamics (p, dol.), pedaling instructions (Ped.), and articulation marks (acc.).

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cres. *Ped.* * *Ped. dim.* * *Fine.* *f*
dim. *f* *Ped.* *dim.* * *dim.* *ff* *D.C.*
TRIO
ff *Ped.* * *Ped.* * *Ped.*
Sua. *D.C. Polka.* *p dol.* *Ped. cres.*
Sua. *p dol.* *Ped. cres.* *D.C.*

No. 24.—LA BLONDE.

RUDOLF NORDMANN.

POLKA.

p *Ped.* * *Ped.* *Ped.* * *Ped. cres.*
dim. *Ped.* * *Fine.* *Ped.* * *Ped.*

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known copy, Houghton Library, Harvard University.

p Ped. * Ped. * *f* Ped. * Ped. * *pp* Ped. *cres.* *D.C.*

TRIO.

ff Ped. * *p* *ff* *p*

ff *p* *ff* *p*

mf *pp* *mf* *pp* *D.C. Polka.*

No. 25.—LA BLONDE POLKA. No. 2.

RUDOLF NORDMANN.

POLKA.

f Ped. * Ped. * Ped. *

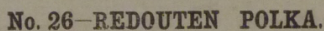
Sra *Fine, p dol.* *cres.* *p* *cres.* *p*

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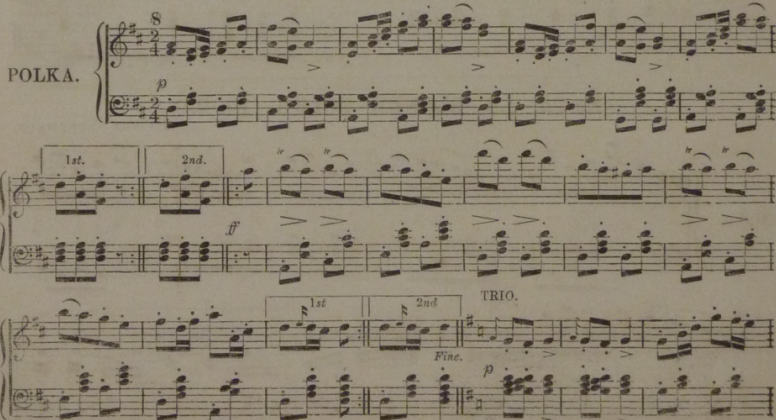
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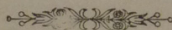
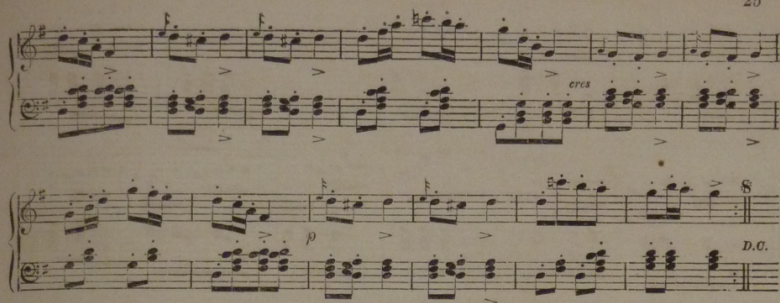
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No. 27—THE AZALIA POLKA.

F. BEYER.

POLKA.

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26 *Sua* *loco* *mf*

D.C. Polka

No. 28. - VIOLET POLKA.

JOSEF GUNG'L.

POLKA.

p *S* *mf* *ff* *pp* *D.C. S* *TRIO.* *ff* *p*

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pp p

f p

cres f D.C. Polka.

No. 29—BIRTH-DAY POLKA.

JOSEF GUNG'L.

POLKA.

8 pp

f

1st 2nd

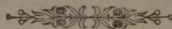
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The musical score is written for piano and consists of two systems. The first system contains two staves of piano music. The second system is labeled "TRIO." and also contains two staves. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The score concludes with a first ending (1st.) and a second ending (2nd.) marked with a repeat sign and a final note. The title "D.C. Polka." is written below the second ending.



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29

POLKA.

JOHANN STRAUSS.

POLKA.

8

p

1st. time.

2nd. time.

f

p

f

8

1st. time.

2nd. time.

S

D.C.

TRIO.

8

p

f

Polka.

D.C.

f

D.C.

Boosey

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POLKA.

POLKA.

8

p

f

1st

2nd, before Trio

TRIO.

8

p

D.C. Polka.

p

8

D.C.

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No. 32.—CRYSTAL POLKA.

JOHANN STRAUSS.

POLKA.

TRIO.

1st. 2nd. S. D.C.

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No. 33—SALON POLKA.

J. STRAUSS.

POLKA.

No. 34.—SPERL POLKA.

J. STRAUSS.

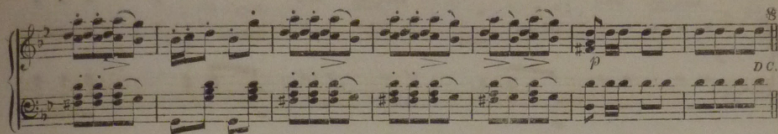
POLKA.

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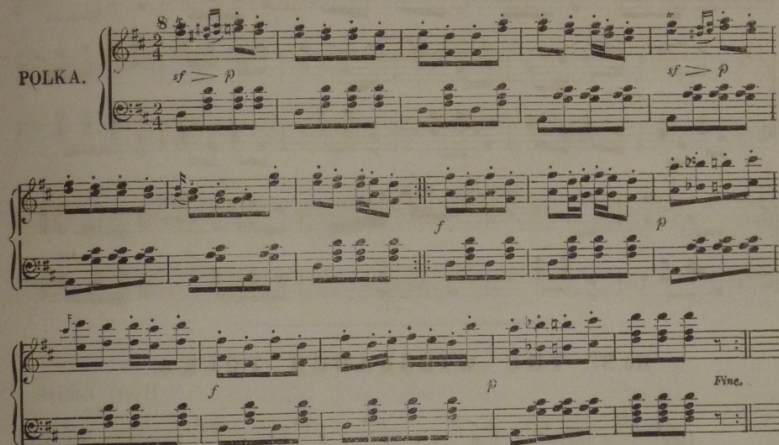
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No. 35. MARIANKA POLKA.

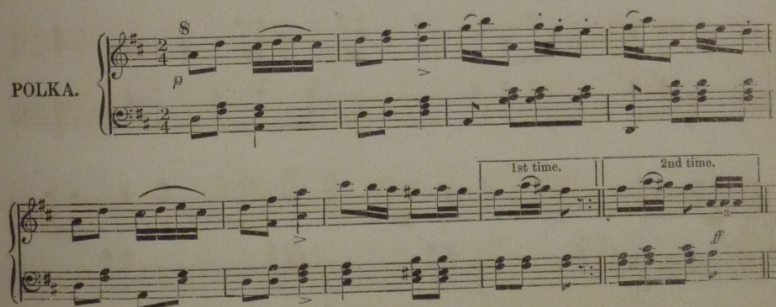
JOHANN STRAUSS.

POLKA.



No. 36. TAMBOUR POLKA.

POLKA.



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No. 37.—THE WIESBADEN POLKA.

HENRI ZÖHRER.

Sua.

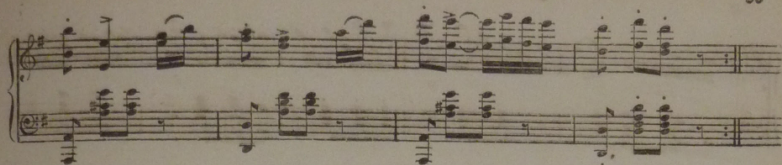
POLKA.

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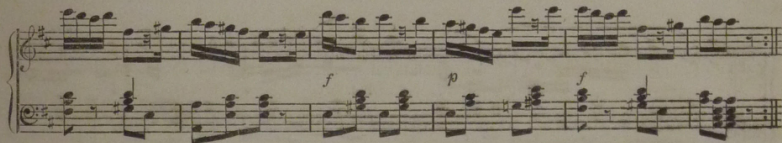
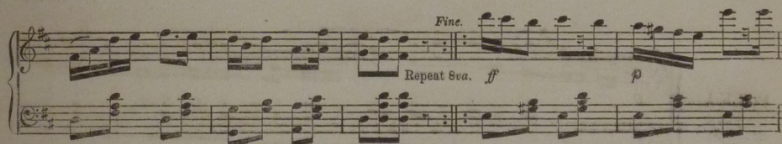
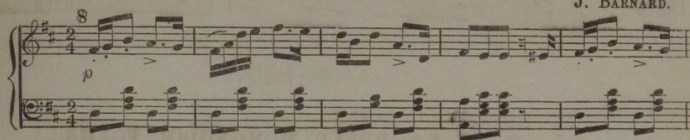
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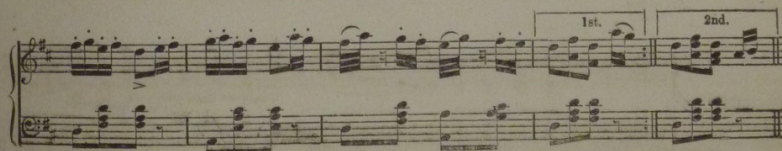
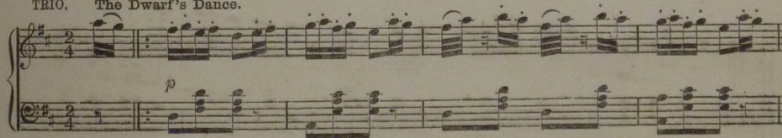
No. 38.—THE YELLOW DWARF POLKA.

J. BARNARD.

POLKA.



TRIO. The Dwarf's Dance.



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No 39 - LA BELLE HONGROISE POLKA

H. HERZ.

POLKA.

p elegantemente.

D.C. Polka.

No. 40—LA BELLE BOHEMIENNE POLKA.

H. HERZ.

POLKA.

Ben marcato.

Fine. f

TRIO.

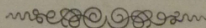
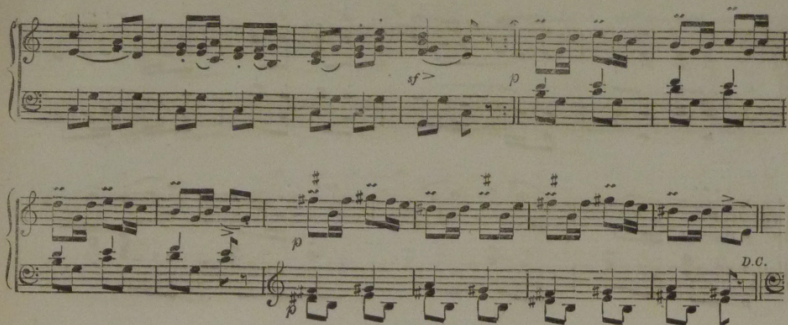
D.C. ff loure.

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No. 41.—THE ARGYLE GALOP.

HENRI LAURENT.

POLKA.

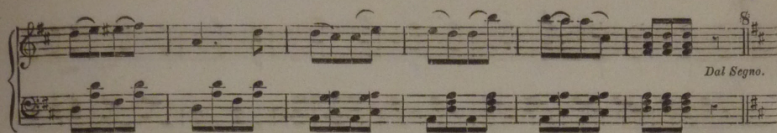
Handwritten musical score for "The Argyle Galop" by Henri Laurent, marked as a Polka. The score is written for piano and includes dynamics such as *p*, *f*, and *fine*.

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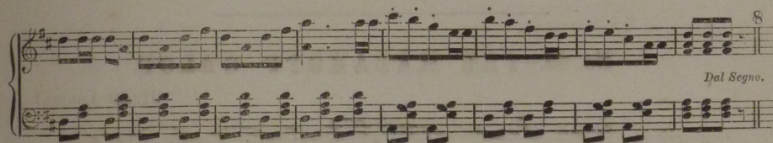
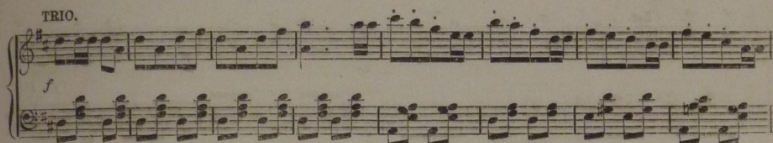
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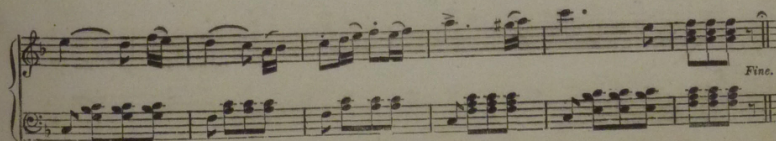
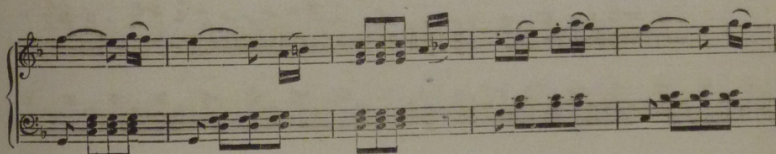
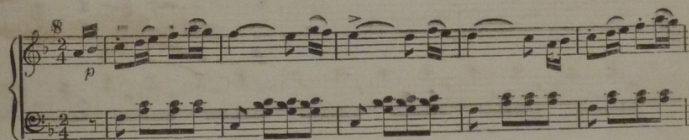
TRIO.



No. 42.—SATANELLA GALOP.

HENRI LAURENT.

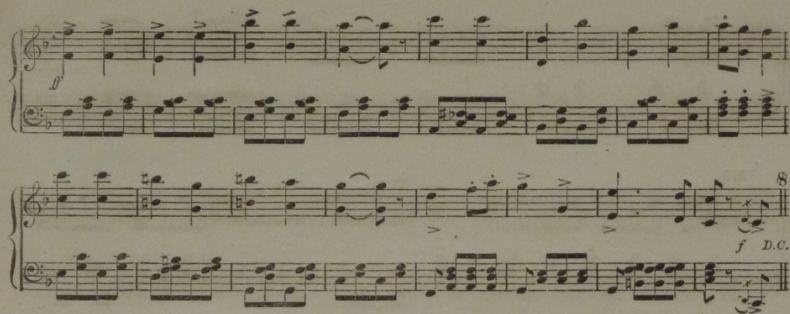
GALOP.

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No. 43.—THE MALAKOFF GALOP.

HENRI LAURENT.

GALOP.

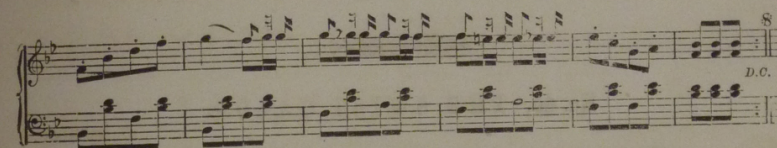
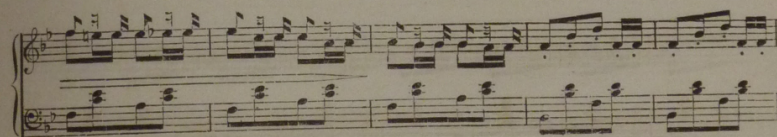
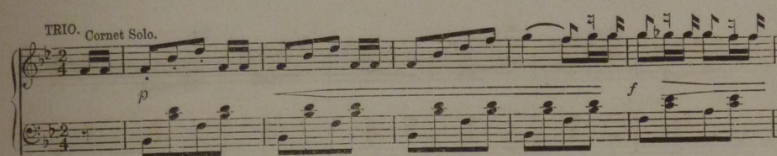
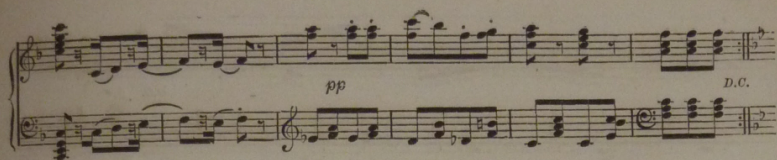
p *f* *Fine.* *ff* *mf* *Sto. loco.* *marcato*

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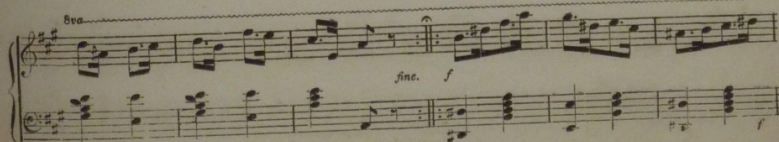
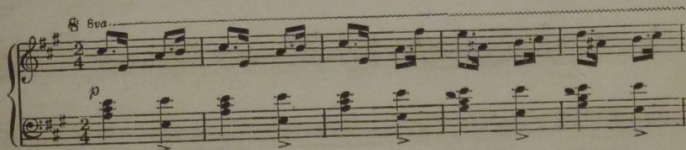
Jimmy Shand Collection JS12 *The Ball-room music-book*, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte. (Boosey Musical Cabinet series, ca.1860) — 1 other known copy, Houghton Library, Harvard University.



No. 44.—LOUISA GALOP.

JOSEPH LANNER.

GALOP.



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Sea

D.C. *f*

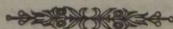
Sea

D.C.

Sea

ff

D.C.



No. 45.—THE SWISS GALOP.

J. LABITZKY.

GALOP.

p

f

ff

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Handwritten musical score for piano, page 43. The score consists of eight systems of two staves each. The music is in 2/4 time with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a *p* marking. The second system has *p* and *f* markings. The third system has *1ma* and *2da* markings above the staff, and *Fine.* and *p* markings below. The fourth system has a *p* marking. The fifth system has a *f* marking. The sixth system has a *f* marking. The seventh system has a *f* marking. The eighth system has *1st.* and *2nd.* markings above the staff, and *D.C.* marking below. The score ends with a double bar line.

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No. 46.—ARABIAN GALOP.

J. LABITZKY.

Musical score for "Arabian Galop" by J. Labitzky. The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of six systems of piano and grand staff notation. The first system starts with a piano (*p*) dynamic. The second system includes *sf* and *p* dynamics. The third system has first, second, and third endings marked. The fourth system includes a "Sev." (Scherzo) section and a "loco." (ad libitum) section. The fifth system includes a "Fine." marking and a piano (*p*) dynamic. The sixth system ends with a "D.C." (Da Capo) marking.

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No. 47.—THE LIVELY GALOP.

45

J. LABITZKY.

GALOP.

TRIO.

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No. 48.—THE BRISK GALOP.

J. LABITZKY.

GALOP.

The musical score for "The Brisk Galop" is written for piano and bass. It begins with a treble and bass staff in 2/4 time. The piece is marked "GALOP." and includes various dynamic markings such as *ff*, *p*, *pp*, *f*, and *dim*. The score is divided into six systems. The first system includes the word "GALOP." and the second system includes the word "ff". The third system includes the word "p". The fourth system includes the word "pp". The fifth system includes the word "Fine." and the sixth system includes the word "Dal Segno.".

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No. 49.—THE SPIRITED GALOP.

47

J. LABITZKY.

GALOP.

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No. 50. THE ROVER'S GALOP.

J. L. BOOSEY

GALOP.

Musical score for 'The Rover's Galop' (GALOP section). The score is written for piano and consists of three systems. The first system is marked 'GALOP.' and the second system is marked 'Fine.' The music is in 2/4 time with a key signature of one flat (B-flat).

TRIO.

Musical score for 'The Rover's Galop' (TRIO section). The score is written for piano and consists of three systems. The first system is marked 'TRIO.' and the second system is marked 'D.C.' (Da Capo). The music is in 2/4 time with a key signature of one flat (B-flat).

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No. 1—THE QUEEN'S SCHOTTISCH.

(NOT SO FAST AS THE POLKA.)

1

GIUSEPPE DANIELE.

SCHOTTISCH.

Moderato. *Sentimentale.*
pas trop vite.

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Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 19th century.

Dynamic markings include *p*, *mf*, *f*, and *p dolce*.

Section markings include **TRIO.** and *Fine.*

Repeat markings include *1st.* and *2nd.*

3

4 3 2

1st. 2nd.

D.C.

No. 2.—BERLINER SCHOTTISCH.

A. MARSCHAN.

SCOTTISCH.

p Ped. *

Ped. *

ff Ped. * Ped. *

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The musical score on page 4 is written for piano. It begins with a treble and bass staff. The key signature has one sharp (F#). The time signature is 2/4. The score includes several measures of music with notes and rests. Pedal markings ('Ped.') are present throughout. A 'TRIO' section is indicated by a bracket and the word 'TRIO.' in the bass staff. The score concludes with a 'Fin.' marking and a 'D.O.' (Da Capo) instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'mf', '1st.', '2nd.', and 'D.O.'.

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No. 1.—THE ORIGINAL VARSOVIANA.

HENRI LAURENT.

1st. Step.

p *f* *p*

f *p* *f* *p*

2nd. Step.

1st. Step.

f *p*

f *p*

1st. 2nd.

f *p* Fine.

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3rd Step.

1st 2nd 2nd Step.

1st 2nd

3rd Step.

2nd Step.

1st 2nd

D.C. al 8

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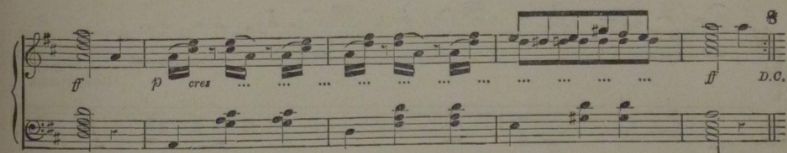
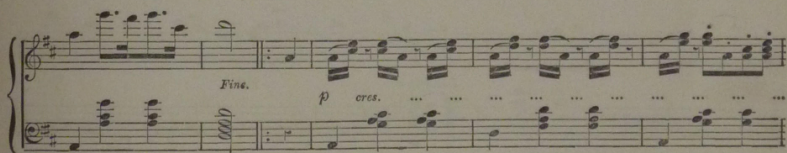
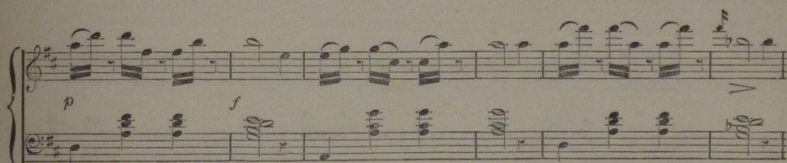
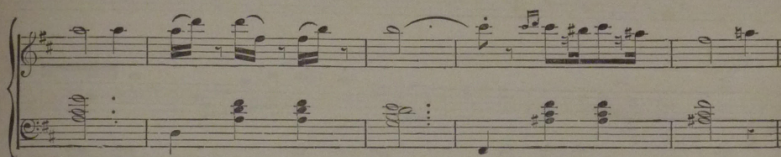
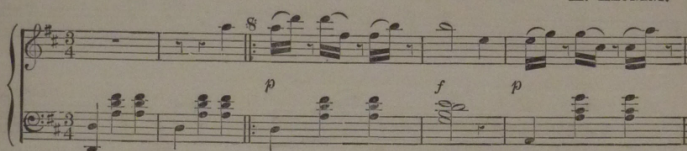
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No. 2. LA RAVISSANTE VARSOVIANA.

H. LAURENT.



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(Boosey Musical Cabinet series, ca.1860) - 1 other
known copy, Houghton Library, Harvard University.

8

pp

Fine. *p*

Dal Segno. *pp*

D.C.
1st movement.

Printed by Spottiswoode & Co. Music and General Printers, New-street Square, London, E.C.

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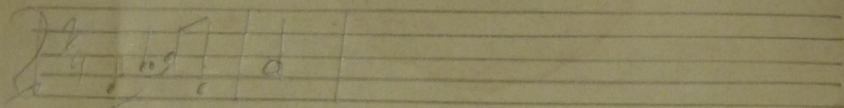
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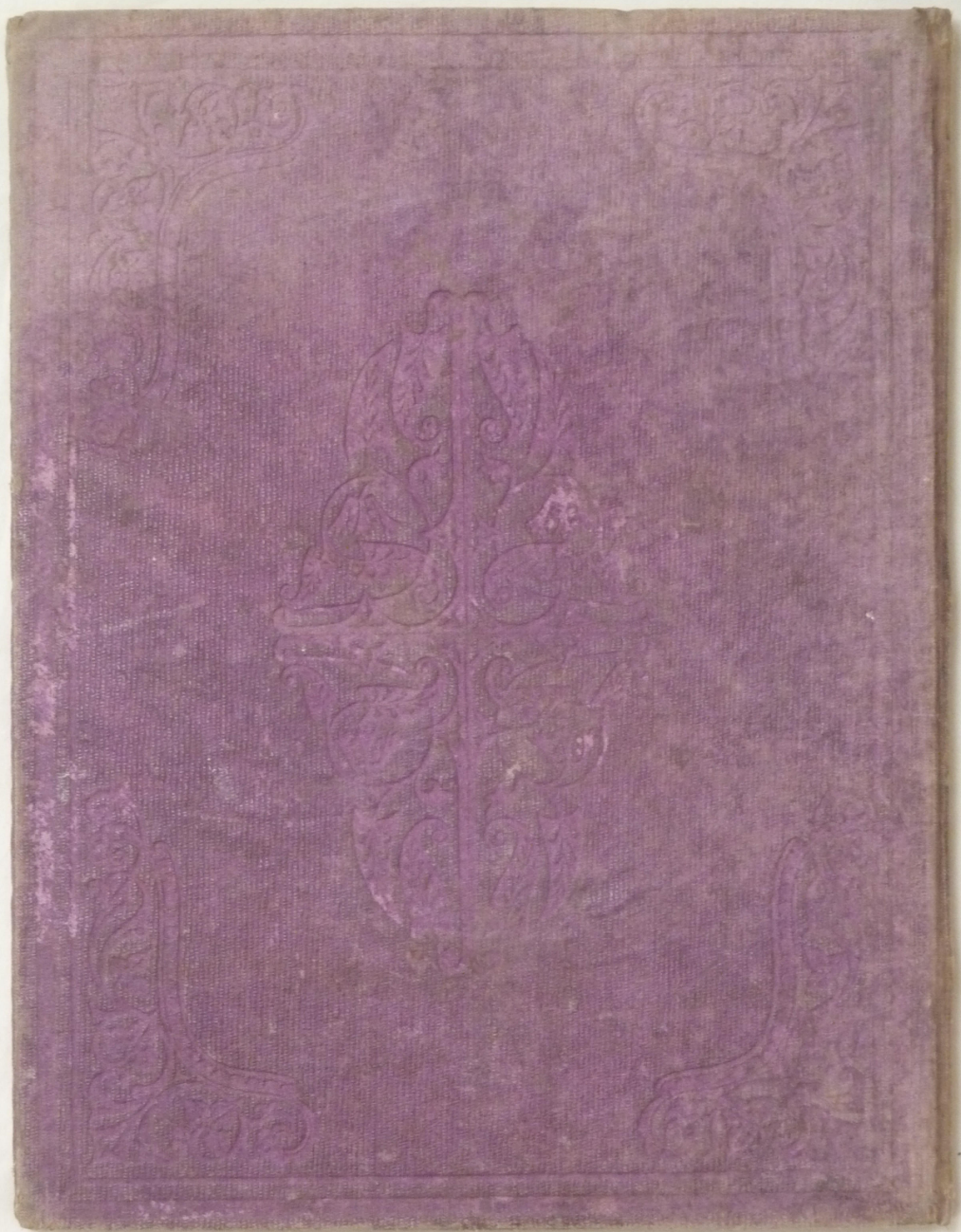
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